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DECEMBER 1948

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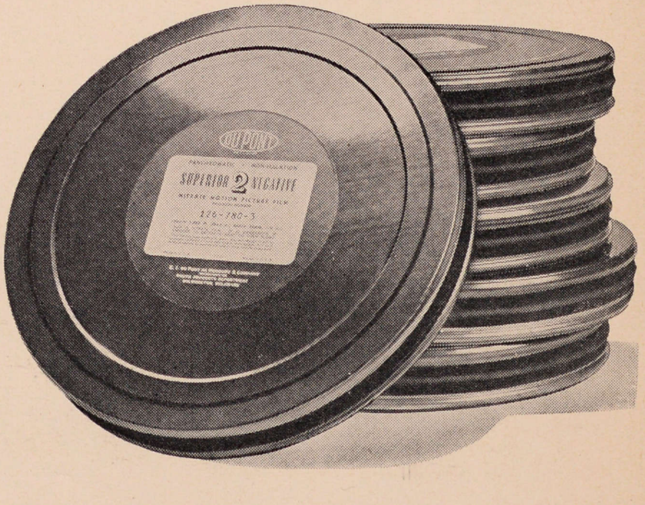

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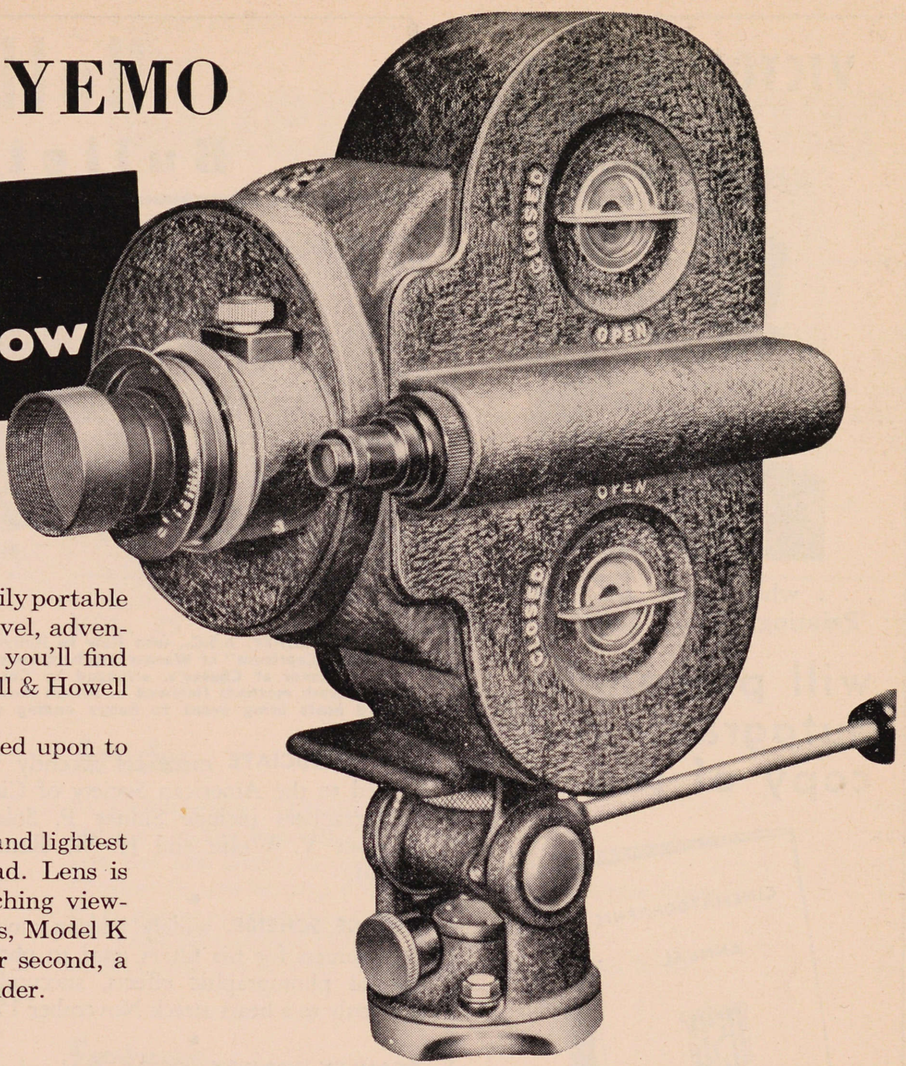

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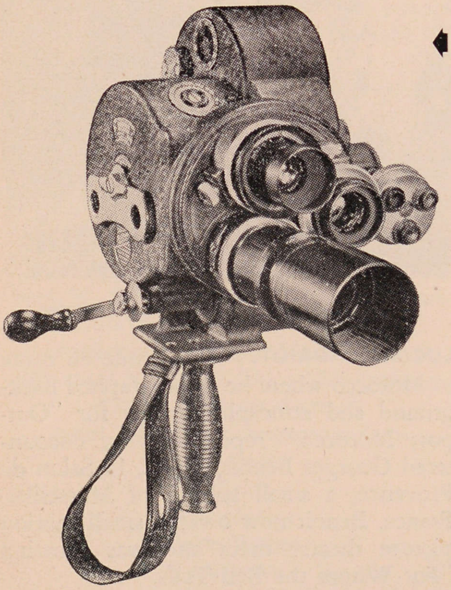

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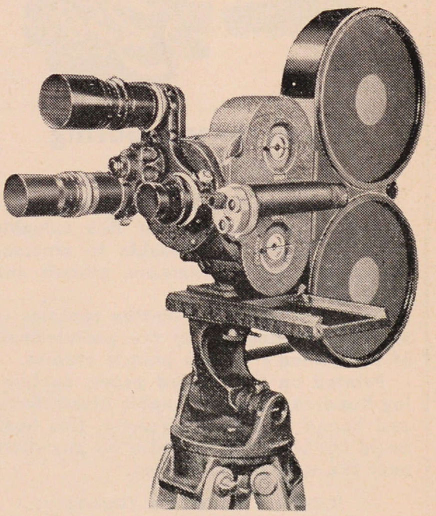

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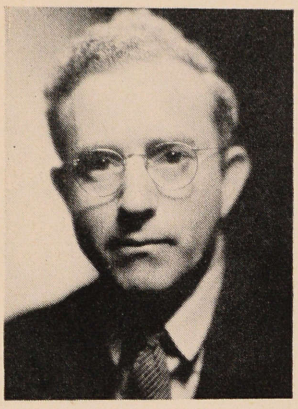

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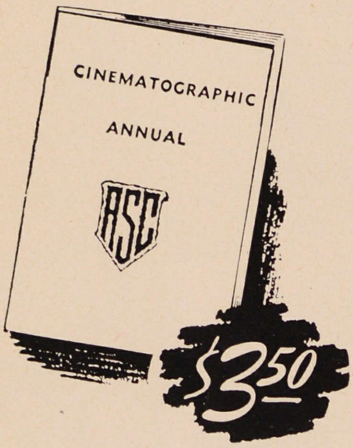

if purchased during December!

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Hollywood
Bulletin Board

JACK CARDIFF, A.S.C., who flew to Hollywood from London recently to shoot final scenes for "Under Capricorn" at Warner Brothers' ranch, was entertained by group of fellow A.S.C. members at a dinner at Chasen's, arranged by Charles Rosher. Cardiff spoke briefly on advantages of teamwork methods followed in British movie studios. In photo at right, Cardiff (playing piano) and hosts bring event to happy ending with strains of "Auld Lang Syne."

NEW ASSOCIATE members recently admitted to the American Society of Cinematographers include Sidney P. Solow, Wallace V. Wolfe and H. W. Remerscheid.

•

GEORGE SCHEIBE, widely known among cameramen for his filters used to obtain special photographic effects, succumbed suddenly to a heart attack November 15th.

•

STANLEY HORSLEY, A.S.C., has developed a radically new type color temperature meter and reportedly is dickering with a local manufacturer to turn it out on special order. Because of its limited field, meter will be custom made. It is said to be ideally suited for special effects work.

•

RAY FERNSTROM, A.S.C., recently shot initial tests of the new Rotocolor Minipack camera at Palm Springs for Technicolor which company will make demonstration prints for exhibition early in December.

•

CHARLES ROSHER, A.S.C., was honored at recent convention of the Photographic Society of America with an award of Associateship in the Society. Henceforth, it will be A.P.S.A. after his name—in addition, of course, to A.S.C.

•

TWO PROGRAM features of especial interest to every A.S.C. member, on schedule for forthcoming meetings of the Society, are Holly Moyse, A.S.C., speaking on subject of latensification and demonstrating the procedure with films, and Harry Lubcke, director of Don Lee television station KTSL who will describe the seven rules for acceptable television film production. Victor Milner, A.S.C. and Fred Jackman, A.S.C., serving on Society's program committee, made the arrangements.

DUAL PURPOSE films, geared to be released in theatres and via television, probably will not become the big trend expected, according to William Lasky, until recently photographing his short subjects for distribution to both outlets. The major studios who buy his product have reportedly turned down any and all dual-purpose films. Henceforth his productions will undergo separate filming treatment for each medium.

GEORGES BENOIT, A.S.C., film exhibitor.

LUCIEN ANDRIOT, A.S.C., while en route to Morocco where he photographed background and atmosphere shots for "Outpost Morocco," reports having encountered Georges Benoit, A.S.C., in Salon de Provence, a small suburb of Marseilles, France. Benoit now owns a small motion picture theatre there and was showing "For Whom the Bell Tolls."

Andriot had 8 cameras on this special assignment: 2 Mitchells which he brought from the U. S., and 5 DeBries and one Eclair which he picked up in Paris. His camera crew consisted of eight men. The Eclair camera, he reports, is something new in hand held cameras, on the order of Bell & Howell's Eyemo, but with many radically new innovations.

. . . television and cinematography

NO GROUP of men in Hollywood has watched the development of television in recent months with greater interest than the cinematographers. Uppermost in their minds has been the one question: "Will television cut into the production of motion pictures?"

Perhaps the most optimistic note yet sounded for these men was Joel Murcott's statement in a recent issue of the *Hollywood Reporter* in which it was claimed that television producers returning to Hollywood from the east, where they sampled television fare there, are of the opinion that motion picture people are sorely needed in the medium and will find a wholesale market for their services as soon as video interests can offer them enough money to make it interesting.

"Major crying need of the moment," Murcott stated, "is for experienced motion picture cameramen and directors. At present several cameras may be used on a production for television, the lensmen using them only for the purpose of switching viewpoint. The cameras are seldom, if ever, switched for the purpose of highlighting dramatic values . . . ABC and CBS tele execs have openly expressed their desire to hire filmites as soon as income warrants, not only for technical posts, but also for executive positions in production and programming."

Unquestionably Hollywood's directors of photography with long years of training, studio experience and photographic skills could contribute considerably toward lifting the quality of television shows. It is logical to assume, therefore, that television—rather than jeopardizing their future—holds great promise for many motion picture cameramen.

★

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VOL. 29 — DECEMBER • 1948 — NO. 12

CONTENTS

Articles

LATENSIFICATION—*By Hollis W. Moyse, A.S.C.* . . . 409
MOBILE CAMERA LAB—*By Wilfrid M. Cline, A.S.C.* . . . 410
LOW KEY AND LIVELY ACTION—*By Herb A. Lightman* . . . 411
"JIGSAW" FILMED WITHOUT SOUND OR SETS—*By Norman Keane* . . . 412
KARL FREUND INTRODUCES THE CONTRACT LINEUP SYSTEM—*By Ralph Lawton* . . . 413
MOBILE JACK FOR MOVING WILD WALLS—*By Frederick Foster* . . . 414

Features

HOLLYWOOD BULLETIN BOARD . . . 404
CURRENT ASSIGNMENTS OF A. S. C. MEMBERS . . . 406
ROSTER OF AMERICAN SOCIETY OF CINEMATOGRAPHERS . . . 422
CINE KINKS . . . 424
25 YEARS AGO WITH A. S. C. AND MEMBERS . . . 426
WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICE . . . 431
INDEX TO AMERICAN CINEMATOGRAPHER FOR 1948, VOL. XXVIX . . . 432

16mm. & 8mm. Section

BANISH THE SHADOWS—*By Arthur Rowan* . . . 417
SPECIAL EFFECTS LIGHTING FOR COMMERCIAL FILMS—*By Charles Loring* . . . 418
GLAMOURIZING NUTS AND BOLTS—*By Alfred Higgins* . . . 420

ON THE COVER

JACK CARDIFF, A.S.C., (extreme right) tries something new in moving camera shots for the J. Arthur Rank production, "The Red Shoes," filmed at Pinewood Studios, London. To produce visual effect of diversified images whirling and fading as in a dream, Cardiff had his camera mounted on a wooden frame and suspended from overhead by heavy elastic ropes. Thus mounted, the camera was virtually "bounced" up and down, tilted, swung from side to side or moved in and out to achieve the unusually weird effect —a photographic highlight of the picture.

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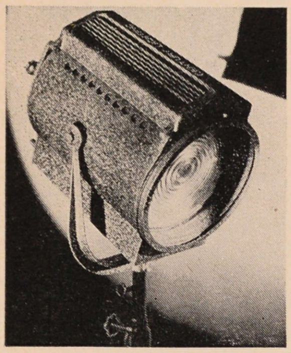

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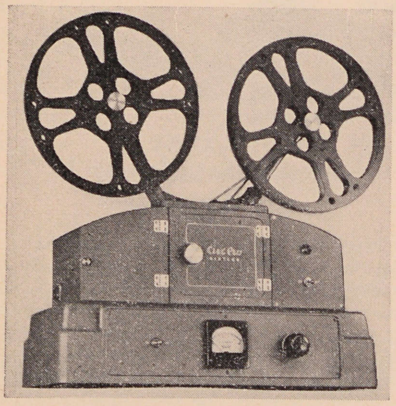

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

Allied Artists

- HARRY NEUMANN, "Stampede," with Rod Cameron, Gail Storm, Johnny Mack Brown. Lesley Selander, director.
- CARL STRUSS, "Bad Boy," with Lloyd Nolan, Jane Wyatt, James Gleason. Kurt Neuman, director.

Columbia

- REX WIMPY, "Laramie," with Charles Starrett and Smiley Burnett. Ray Nazarro, director.
- CHARLES LAWTON, "The Doolin Gang," (subsequently changed to "Wild Bill Doolin"), with Randolph Scott, George MacReady and John Ireland. Gordon Douglas, director.
- ARCHIE STOUT, "Bonanza!" with Glenn Ford, Ida Lupino and Edgar Buchanan. George Marshall, director.
- HENRY FREULICH, "The Devil's Henchmen," with Warner Baxter and Mary Beth Hughes. Seymour Friedman, director.
- IRA H. MORGAN, "The Mutineers," starring Jon Hall and Adele Jergens. Jean Yarborough, director.
- WILLIAM E. SNYDER, "Jolson Sings Again," (Technicolor) with Larry Parks, Barbara Hale and William Demerest. Henry Levin, director.
- VINCENT FARRAR, "Home In San Antone," with Roy Acuff, Smoky Mtn. Boys and June Wallace. Ray Nazzarro, director.

Independent

- STANLEY CORTEZ, "The Man on the Eiffel Tower," (Allen & Tone) (Shooting in Paris on Ansco Color) with Charles Laughton, Franchot Tone, Burgess Meredith, et al. Irving Allen, director.
- LEE GARMES, "Roseanna McCoy," (Goldwyn-RKO) with Farley Granger and Joan Evans. Irving Reis, director.
- GILBERT WARRENTON, "Counsellor At Law," (Cinecolor) (Equity-E.L.) with Jim Bannon and Nancy Gates. Lou Collins, director.
- WINTON HOCH, "She Wore A Yellow Ribbon," (Technicolor) (Argosy) with John Wayne and Joanne Dru. John Ford, director.
- FRANK PLANER, "Champion," (Screen Plays) with Kirk Douglas and Marilyn Maxwell. Mark Robson, director.

M-G-M

- HARRY STRADLING, "Barkleys of Broadway," (Technicolor) with Fred Astair, Ginger Rogers and Oscar Levant. Charles Walters, director.
- GEORGE FOLSEY, "The Great Sinner," with Gregory Peck and Ava Gardner. Robert Siodmak, director.
- RAY JUNE, "The Secret Garden," with Margaret O'Brien and Dean Stockwell. Fred M. Wilcox, director.
- HAL ROSSON, "The Stratton Story," with with James Stewart and June Allyson. Sam Wood, director.
- CHARLES ROSHER, "Neptune's Daughter," (Technicolor) with Red Skelton and Esther Williams. Edward Buzzell, director.
- HARRY STRADLING, "In The Good Old Summer Time," (Technicolor) with Judy Garland and Van Johnson. Robert Z. Leonard, director.

Monogram

- HARRY C. NEUMANN, "Crashing Through," with Whip Wilson and Christine Larson. Ray Taylor, director.
- WILLIAM A. SICKNER, "Tuna Clipper," with Roddy McDowall and Elena Verdugo. William Beaudine, director.

Paramount

- GEORGE BARNES, "Samson & Delilah," (Technicolor) with Hedy Lamarr and Victor Mature. Cecil B. DeMille, director.
- LEO TOVER, "Bitter Victory," (Hal Wallis) with Robert Cummings, Elizabeth Scott and Diana Lynn. William Dieterle, director.
- CHARLES B. LANG, JR., "Easy Does It," with Bob Hope and Rhonda Fleming. Alexander Hall, director.
- LIONEL LINDON, "Top O' The Morning," with Bing Crosby, Ann Blyth and Barry Fitzgerald. David Miller, director.
- ERNEST LASZLO, "Manhandled," (Pine-Thomas) with Dorothy Lamour and Sterling Hayden. Lewis R. Foster, director.

R-K-O

- MILTON KRASNER, "The Set Up," with Robert Ryan and Audrey Totter. Robert Wise, director.
- NICHOLAS MUSURACA, "Stagecoach Kid," with Tim Holt and Jeff Donnell. Lew Landers, director.
- HARRY WILD, "Sam Wynne," with Martha Scott and Jeffrey Lynn. Will Price, director.
- ROBERT DE GRASSE, "It's Only Money," with Frank Sinatra, Jane Russell and Groucho Marx. Irving Cummings, Sr., director.

20th Century-Fox

- JOE MACDONALD, "Down To The Sea In Ships," with Richard Widmark, Cecil Kellaway and Dean Stockwell. Henry Hathaway, director.
- LEON SHAMROY, "Prince Of Foxes," (Shooting in Italy) with Tyrone Power, Orson Welles and Wanda Hendrix.
- HARRY JACKSON, "The Beautiful Blonde From Bashful Bend," (Technicolor) with Betty Grable and Cesar Romero. Preston Sturgess, director.
- RUSSELL HARLAN, "I Was A Male War Bride," (Shooting In Germany) with Cary Grant and Ann Sheridan. Howard Hawks, director.
- NORBERT BRODINE, "Hard Bargain," with Richard Conte and Valentina Cortese. Jules Dassin, director.
- LLOYD AHERN, "Mr. Belvedere Goes To College," with Clifton Webb and Shirley Temple. Elliott Nugent, director.
- ARTHUR ARLING, "You're My Everything," (Technicolor) with Anne Baxter, Dan Dailey and Anne Revere. Walter Lang, director.

United Artists

- ERNEST LASZLO, "Impact," (Popkin-U-A) with Brian Donlevy and Ella Raines. Arthur Lubin, director.
- GILBERT WARRENTON, "Dan Patch," (Frank-U.A.) with Dennis O'Keefe and Gail Russell. Joe Newman, director.

(Continued on Page 434)

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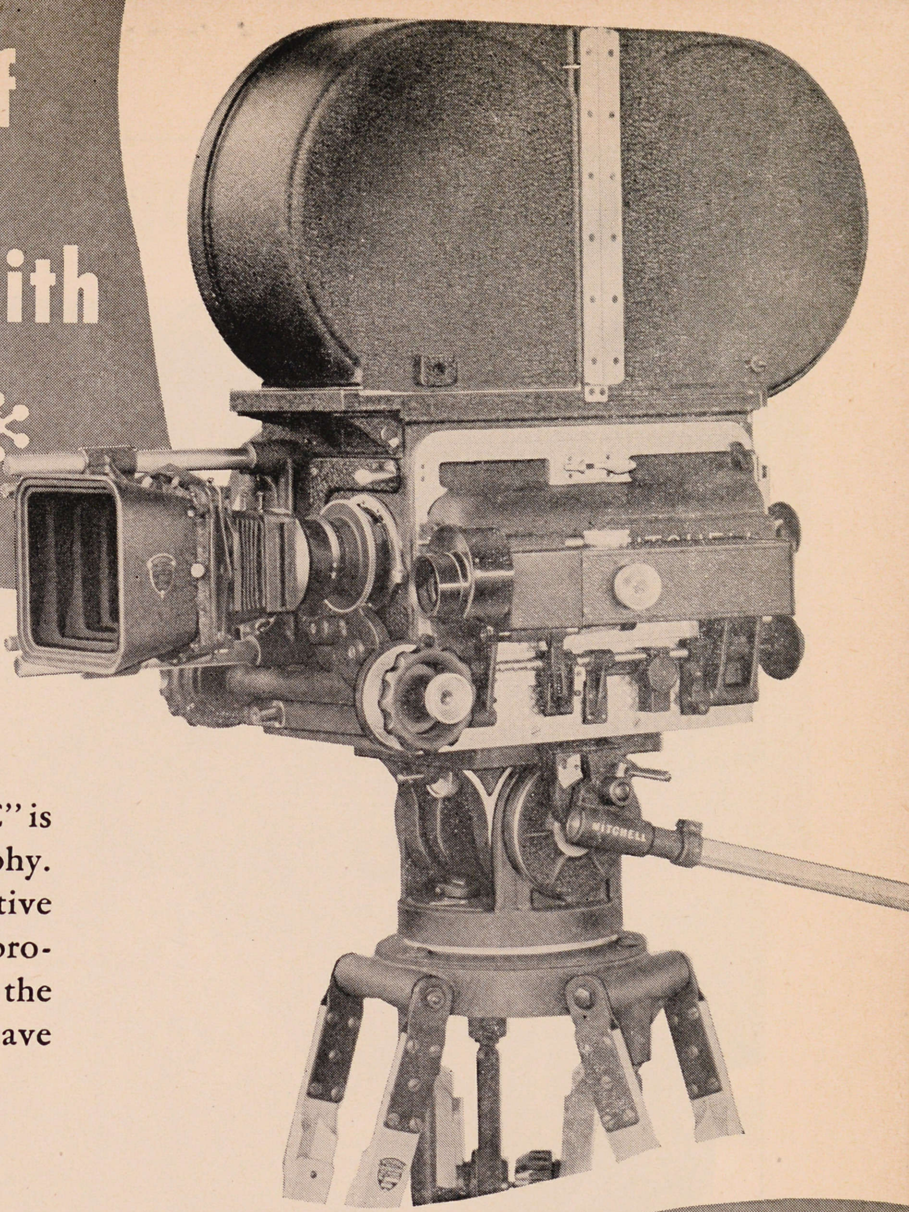

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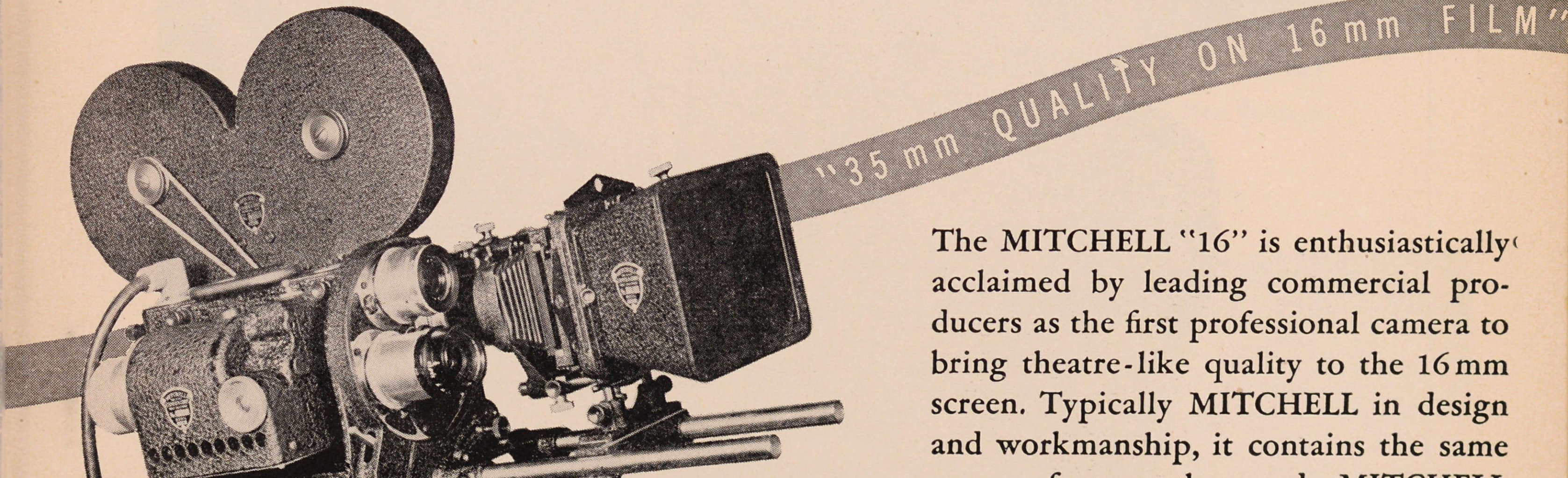

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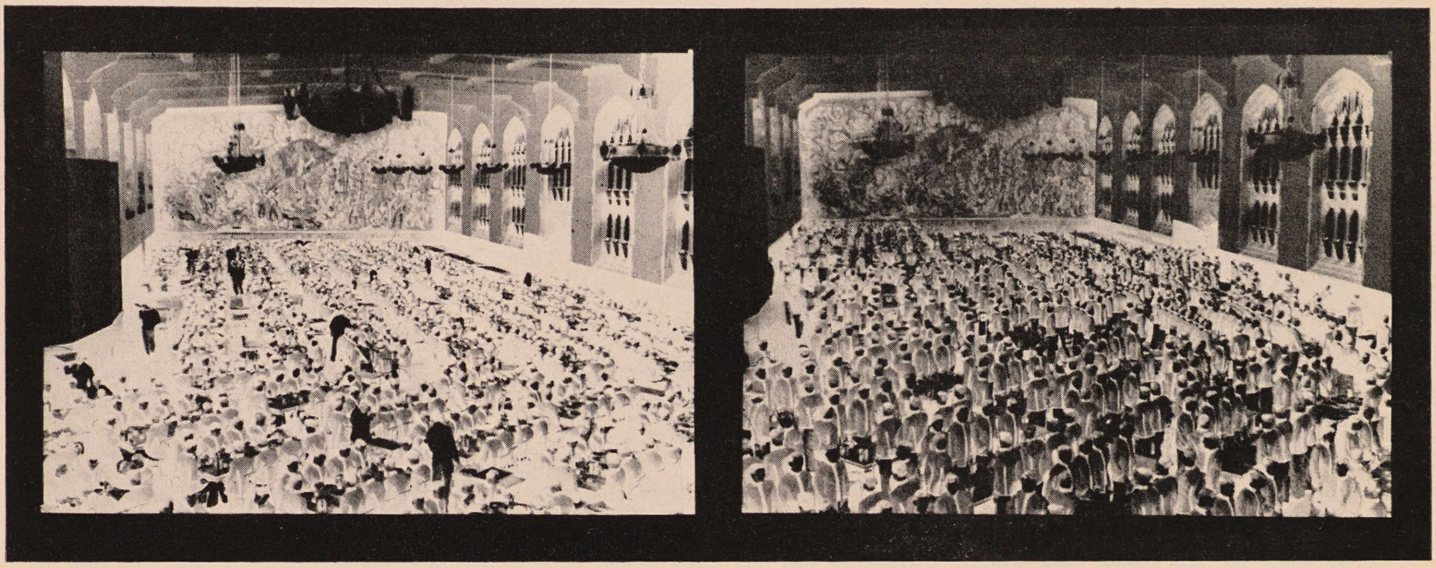

100 WESTON SPEED

64 WESTON SPEED, LATENSIFIED

ENLARGED reproductions of 35mm. motion picture negatives which illustrate what can be accomplished by latensification where shooting must be done under extremely adverse lighting conditions. Scene is from Paramount Pictures' "Beyond Glory," filmed in the dining hall at West Point by John Seitz, A.S.C. Illumination was by natural light from windows and the regular lighting fixtures. No studio lights were used. Note increased detail and overall density of the latensified slower negative on right. Both negatives were shot under identical lighting and camera conditions and were developed to the same gamma.

—Photos Courtesy Paramount Pictures, Inc.

Latensification

What it is and how it works in increasing speed of negative emulsions, and its significance in cinematography of the future.

By HOLLIS W. MOYSE, A.S.C.

The application of the latensification process by Paramount Pictures, Inc., to still and motion picture negatives and by the Cinecolor Corporation to bipack negatives has demonstrated the usefulness of this method of increasing the emulsion speed of negative materials. Two or more of Hollywood's commercial laboratories are now equipping for the process. In effect, it permits the cinematographer, using negative of conventional speed, to switch to one much faster than is commercially available merely by indicating on the camera reports the scenes he wishes treated.

Latensification came to the attention of the industry in general at the time of the Academy's joint award to the Paramount and du Pont organizations at its annual presentations earlier this year. However, there are a number of points in its history during the past ten years which may be of interest to the reader and particularly the A. S. C. membership.

The phenomenon was noted in 1939 by Mr. Robert Cabeen in the course of his work in the du Pont Research Laboratories at Parlin, New Jersey. He was intrigued by the fact that some exposed negative sensitometric strips, which had unintentionally received an extended safelight exposure, showed a very substantial increase in density in the threshold region. He diagnosed the effect as being tied up

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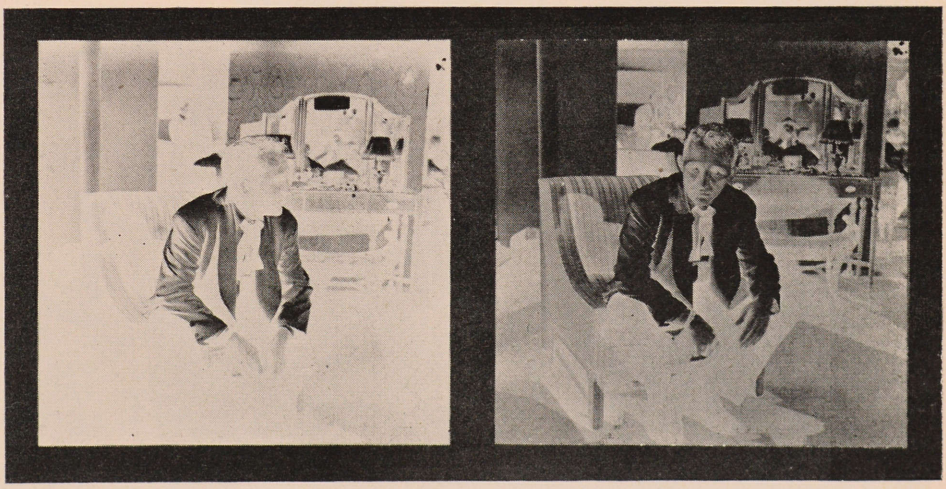
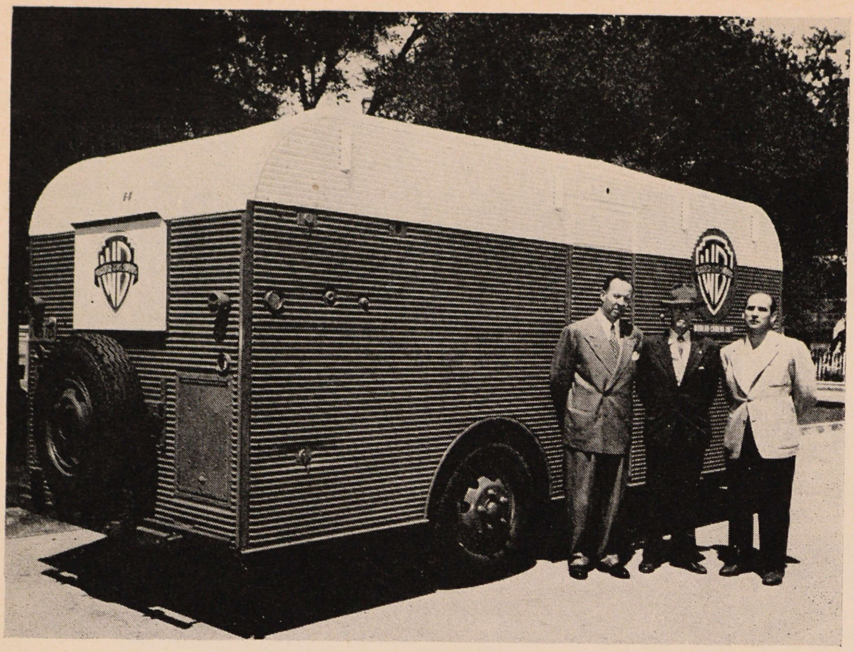


TWO 2¼ X 2¼ negatives that illustrate effect of latensification applied to action stills exposed on the set. Negative at left, made at high shutter speed but under normal set lighting conditions, is greatly under-exposed. Negative at right, exposed under identical conditions, was latensified. It shows clearly the increased shadow detail and emulsion speed achieved by latensification.

—Photos courtesy Paramount Pictures, Inc.



STANDING beside Warner Brothers' first Mobilab unit is E. B. "Mike" McGreal its designer; Ed McClay, camera and still department maintenance man; and Jim Sloan, assistant in charge of equipment. This rugged, double-walled trailer houses practically every convenience and facility found in the studio's camera department on the home lot, and affords more efficient handling of film and cameras on location.

Mobile Camera Lab

Location work made easier for the cameraman by this miniature camera department on wheels which features laboratory, darkroom and camera servicing facilities.

By WILFRID M. CLINE, A.S.C.

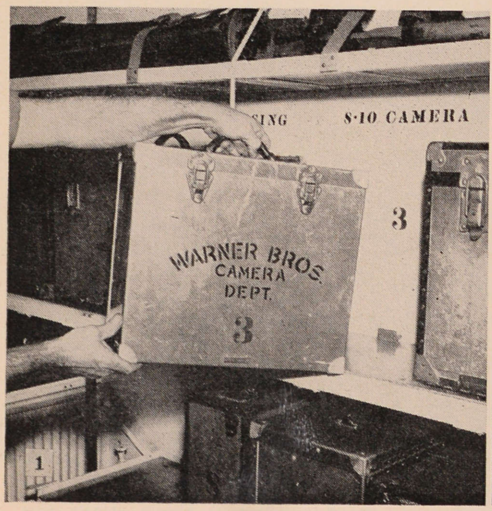
WHEN Robert Burks, A.S.C., and I went aboard the plane carrier, *U.S.S. Antietam,* a few weeks ago to begin shooting initial scenes for Warner Brothers "Task Force," we brought along the new Mobilab Camera Unit developed by E. B. "Mike" McGreal, head of the studio's camera department. The Mobilab, a converted U. S. Navy field trailer, is capable of providing all the facilities of the most de luxe home-studio laboratory and darkroom at distant location sites. Although designed primarily for location work on land, it is ironical that this converted wartime Navy vehicle should begin its new career on location at sea.

Introduction of the Mobilab into location work outmodes previous unweildy methods, eliminates time-consuming and nuisance chores, and makes possible the application of technical advances never before practical in making motion pictures off the home lot.

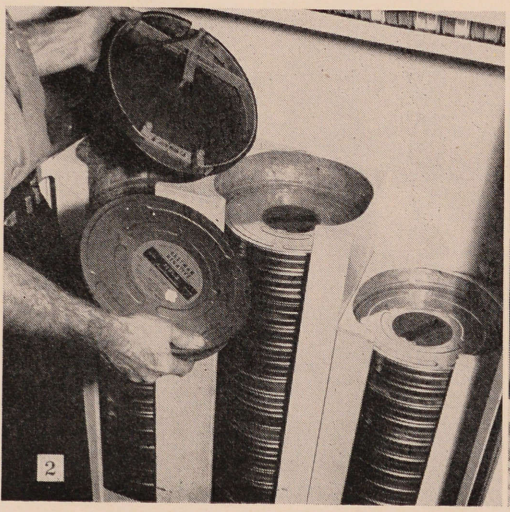
The unit itself is a metal two-wheel trailer. The cab is of special duo-shell construction. One shell is housed within the other to provide complete protection against infiltration of dust and light. Also, the double wall construction affords ideal all-weather insulation. Weighing approximately 7000 pounds, when loaded, maximum length of trailer is 22 feet, width is 7 feet 4 inches, and outside height, 8 feet. Interior is divided into two compartments: the forward section is fitted as a laboratory and darkroom, while the after section provides storage for cameras and necessary equipment and affords ample space for assembly of equipment for field or location use. The Mobilab can be transported to any spot where an automobile or truck can travel and be anchored within a few feet of the actual shooting site, if necessary.

In the laboratory section is a stainless steel developing unit for both stills and motion picture test strips, complete with

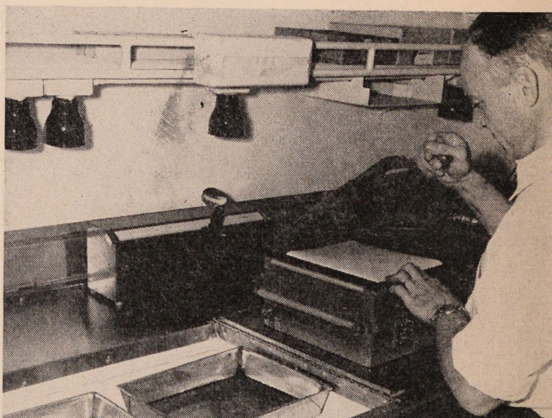
(Continued on Page 423)



EVERY foot of space within the Mobilab cab has been carefully utilized. Here is a corner devoted to storage of cameras, accessories and tripods.



AMPLE storage space assures a film supply adequate for several days location work. Controlled temperature keeps film properly conditioned.



COMPLETE darkroom facilities enable still photographer to develop and print his films on location, also develop movie film test strips.

DIRECTOR of photography, Nicholas Musuraca, A.S.C., points out the pictorial highlights of a new camera setup to Barbara Bel Geddes, star of RKO's super-Western, "Blood On The Moon." Musuraca's suberb mood photography lends this picture an epic sweep, places it far above the usual Western outdoor film.

Low Key And Lively Action

Nick Musuraca, A.S.C., combines mood photography with gripping outdoor action to enhance visual quality of RKO's "Blood On The Moon."

By HERB A. LIGHTMAN

"BLOOD ON THE MOON," RKO-Radio's super-Western epic now in release, is a study in photographic mood. Filmed by Nicholas Musuraca, A.S.C., it boasts some of the most beautiful and compelling outdoor photography ever to reach the screen. While the acting and direction are also top-notch, it is the visual quality more than any other single element that lifts this film out of the class of the ordinary Western and elevates it to the level of cinematic art.

Director of photography Musuraca, who has become known as RKO's "mood expert," tailored his approach carefully to complement the ominous mood which pervades most of the action. "I studied the script thoroughly until I was able to visualize the principle moods of the story," he explains, "then I sketched out the photographic techniques we would employ to capture those moods on the screen. Each picture (depending upon whether it is a comedy, a drama or a suspense story) requires a different approach. In 'Blood On The Moon' I knew that low-key lighting would play an important part in creating the visual mood demanded by the script."

And so it is that "Blood On The Moon" is primarily a low-key picture, a quality that sets it apart from the usual sun-drenched Western. The plot of the film revolves about two warring cattle factions who spend most of their time stampeding a herd of cattle back and forth across a river. Much of the skullduggery takes place at night, a circumstance that allows for some breath-taking night photography.

The night scenes were shot on location and required 11,000 feet of infra-red film. Using this stock in combination with a 29 red filter, Musuraca captured some spectacular outdoor scenes, characterized by black skies, foamy white clouds and silvery foliage that appears to be bathed in moonlight. The illusion of night is almost perfect, and the effect is highly superior to conventional red-filtered, printed-down sunlight shots photographed on a panchromatic emulsion.

"Infra-red photography is dramatic, but it sometimes makes for headaches, too," Musuraca pointed out. "The cameraman must know exactly what he is doing, or the film may change the color of the players' clothes or tone of make-up. For this reason, infra-red should not be used for close-ups. It is only practical when shooting long and medium-long shots."

Musuraca's lighting of the interior sequences of the film is unusually dramatic. In one particular sequence, the hero and the villian engage in a knock-down-drag-out brawl in a dimly-lighted saloon. The lighting is extremely low-key, with harsh contrast between highlights and shadows. During the fracas, the players are sharply etched with cross-light in a way that accentuates the masculine force of their action. The result is brutally realistic—an effect that is furthered by an inspired choice of camera angles. A wide-angle lens is used throughout this sequence and the action is played alternately up to and away from the camera in such a way as to make the spectator

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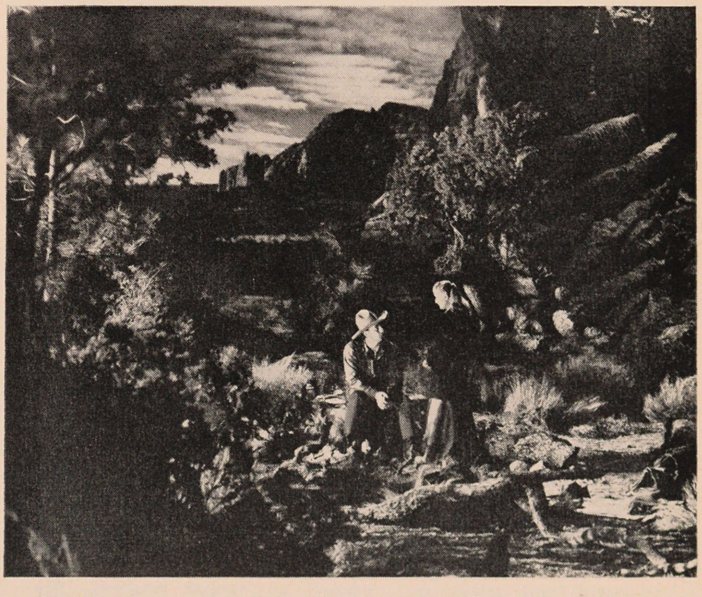
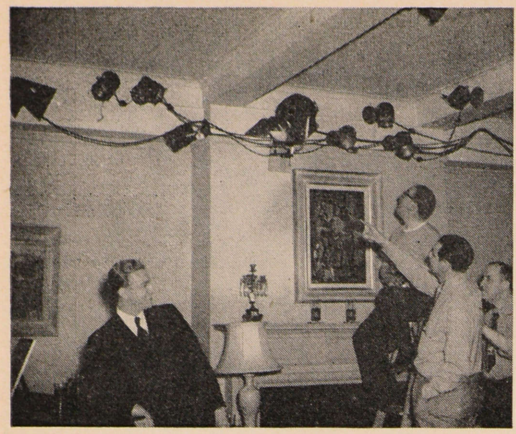
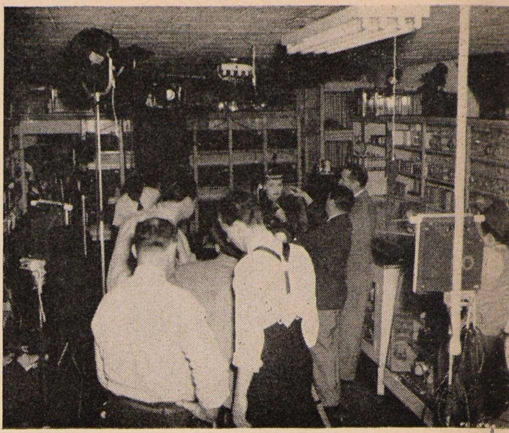


FILMED on location in four different states, "Blood On The Moon" is remarkable for its unusual exterior photography. Especially effective are the night sequences recorded with infra-red film and a No. 29 red filter.



IN THE New York apartment setting, light-weight spots were attached to ceiling beams and moulding to furnish the necessary illumination. The units provided effective source lighting.

THE TINY spots were augmented by M-R midget spots mounted on floor standards. Sheer numbers of units plus skillful placement solved a critical lighting problem.



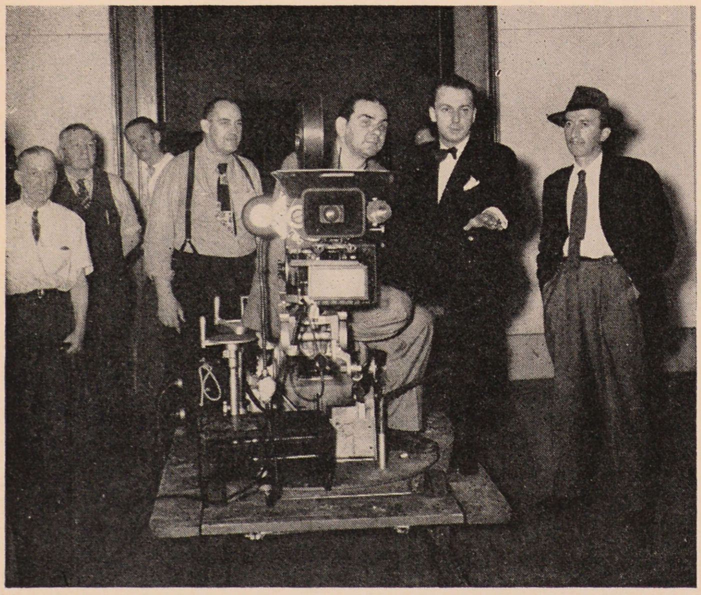
A LOCAL pet shop, in which important action was staged, proved one of the severest lighting problems. Here cameraman Malkames used M-R spots and portable broads effectively.

"Jigsaw" Filmed Without Sound Or Sets

How a feature film was photographed in New York without benefit of studio sets, using only natural locations and simplest of portable lighting equipment. Sound was post-recorded and dubbed in the same as with foreign versions.

By NORMAN KEANE

IF YOU THINK that successful feature films can only be produced in Hollywood where studio facilities leave nothing to be desired by the cinematographer, you will find much to dispute your contentions in "Jigsaw," starring Franchot Tone. The picture was produced in New York City recently without benefit of a single studio set, although most of the action was shot indoors. Photographed by Don Malkames, A.S.C., this production demonstrates that feature films can be photographed in natural settings and locations and have all the lighting quality we have come to expect of studio-produced motion pictures.



IN SHOOTING scenes for "Jigsaw" on natural locations, Don Malkames, A.S.C., had none of the freedom of studio sets where walls may be moved or a crane used for a moving camera shot. Here Malkames (seated behind camera) lines up a dolly shot as director Fletcher Markle outlines the action.

Moreover, this full length feature film was photographed entirely without sound—the sound and dialogue being dubbed in later, following the technique developed so successfully for dubbing foreign versions. In fact, the very inspiration for producing the picture had its beginning in Eastern Sound Studios in New York, where owners Harry Lee and Edward Danzinger have for years been dubbing foreign versions for most of the major film distributors, Lee and Danzinger reasoned that with the acceptance of their highly successful method of dubbing for foreign versions, the same method also could be applied to the production of films for domestic use, with a considerable saving in studio costs. And along the same line of thought they also feel that the time has come for wider use of natural settings now that highly efficient, portable lighting units have been developed.

Unlike other pictures filmed on location, "Jigsaw" does not follow the so-called documentary technique. The natural locations were used because they afforded economy in production. Not a single set was built for the entire picture. Even the props were those found on the locations. The sites and locales used included interior of the Brooklyn Museum, a Fifth Avenue pet shop, a prominent night club, its dressing rooms, a large restaurant of unique design, an apartment house interior, elevators, and a warehouse.

Every locale, every "set," was a challenge to Malkames' lighting ingenuity. For one thing, he had none of the luxury lighting equipment of Hollywood studios. He had to get around the limitations of low ceilings of the apartment in which a great

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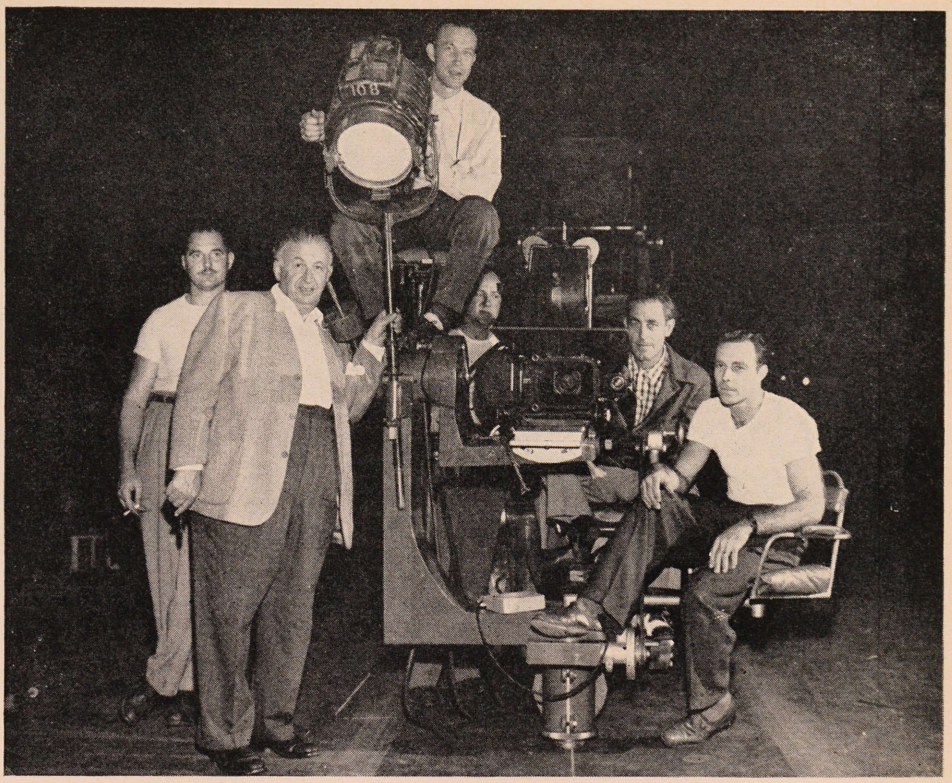

AN UNHARASSED camera crew is a happier, more efficient crew, believes Karl Freund, A.S.C. (left foreground), who sees in his new contract lineup system a more practical method of completing camera lineups that will show marked savings in production costs.

Karl Freund Introduces The Contract Lineup System

Less lost motion and more economy to result from system of effecting camera and lighting changes based on approved time estimates.

By RALPH LAWTON

WHEN KARL FREUND, A.S.C., begins his next camera assignment at Warner Brothers Studios, he will inaugurate for the first time an improved method of production on the set that will greatly speed up daily schedules and at the same time tend to ease the many complex problems of the director of photography.

The method, tentatively dubbed "the Karl Freund Contract Lineup System," will put shooting schedules on more of a business basis and save the studio considerable time and money on each production. The savings will come as a result of estimating and contracting each time a new scene is to be lined up.

Here is how the method will work:

Before lining up the camera for the next scene, the director will rehearse the action so the cameraman may observe its scope and plan his lighting accordingly. Position of the players will be marked as a guide to placing the camera. The director, together with the cameraman, gaffer and head grip will discuss the new lineup and estimate the time that will be required to move the camera to the new position, change the lights, erect any necessary parallels, move walls, etc. After the estimate is approved by the director, steps will then be taken to make the necessary changes within the stated time. Say the estimate is 40 minutes. Once o.k'd and accepted, this estimate becomes a "contract" binding upon cameraman, grip and gaffer to effect the changes within the time agreed upon. It also obligates the assistant director to have his players back on the set at the end of the 40 minute period, checked by the hairdresser and makeup man and ready to go before the camera.

The time element of the estimate then becomes a factor guiding all concerned with the production—from grip to star—during the lineup interval. For once, clock watching will be encouraged. Prominent on the set will be a large, portable electric clock operating the same as do clocks on gridiron scoreboards. In other words, the clock will show the number of minutes *remaining* in the lineup interval. As the moving hand of the clock reaches the ten minute mark, a warning bell will ring automatically, calling attention to the time remaining. This will serve the important purpose of calling all players back on the set and especially it will afford them ample time for a final checkup of makeup, hairdress and costume before again facing the camera.

In actual practice, when the clock ticks off the last of the 40 minutes, players will be on the set; set lights will be lit, and the camera ready to roll—unless, of course, something unforseen occurs to upset the schedule. The director, for instance, after examining the newly completed lineup, may decide that he would rather shoot the scene from a different angle. In such case, the cameraman and crew will be credited with one complete lineup—the same as if the scene had been photographed—and a new and different lineup planned, estimated and contracted for.

Essentially, however, this Karl Freund Lineup System will have the effect of eliminating just such time-wasting and cost-consuming delays, because the director and cameraman will discuss the scene and its lighting and photographic requirements more thoroughly before the lineup is attempted. It will behoove the director to more carefully consider the cameraman's suggestions as regards lighting, composition, etc., and to make comparisons in advance between the cost of an elaborate setup and a less time-consuming one.

Say, for example, that the director indicates a position for the camera that will require adding a ceiling piece to the set and illumination for two windows. The cinematographer, perhaps with a more practical camera eye, may suggest moving the camera five feet to the right or to the left, thereby eliminating need for the ceiling piece and the lighting for one win-

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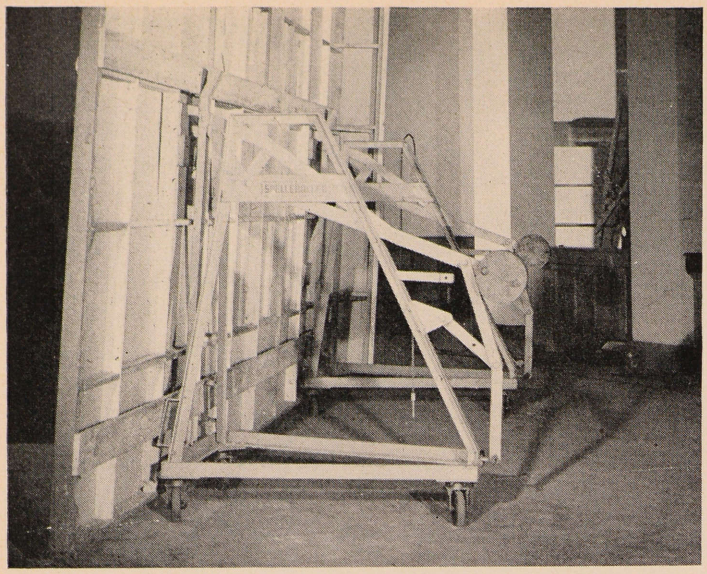
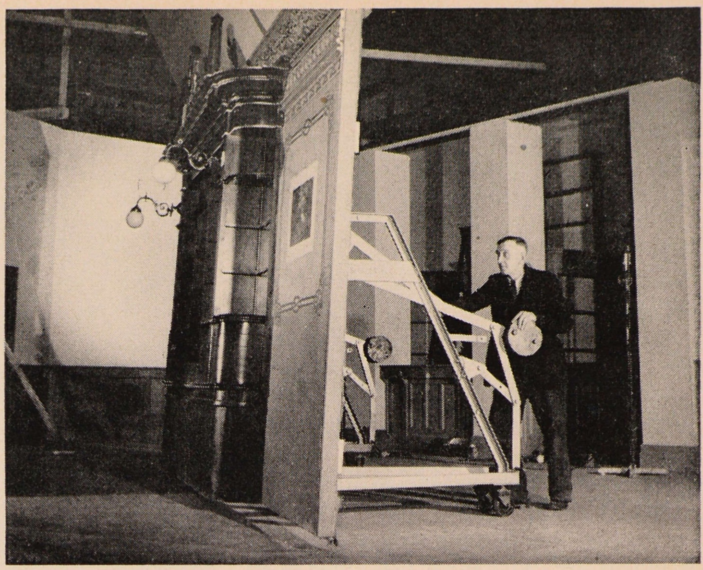


THE SPELLEROLLER jacks are rolled against the flat or wild wall. Hooks on the vertical bar engage the two horizontal battens and when the counterbalanced lever is depressed, the wall is easily lifted a few inches off the floor and wheeled off stage.



ONLY ONE MAN is required to operate a jack. Where large walls are to be moved, one or more jacks are used. Regardless how many Spellerollers are employed, the counterweights automatically adjust themselves so that weight on all jacks is equalized.

MOBILE JACK FOR MOVING WILD WALLS

Boon to the 16mm. film studio and small independent producer is the "Spelleroller" which makes possible the moving or replacing of flats or wild walls in a matter of seconds, using only one or two men.

By FREDERICK FOSTER

A SINGLE stagehand in British film studios can now lift and move a flat or wild wall in less time than has heretofore been required by a company of grips or laborers, thanks to the inventive genius of George Speller, chief of construction at Ealing Studios, London.

Easily one of the most effective time-saving devices yet introduced in motion picture studios, the gadget, known as the "Spelleroller," is now being used in at least six British studios, according to *Film Industry*, British studio trade paper.

The small independent studio in this country and especially the 16mm. industrial film studios, where both stage space and manpower are invariably limited, will undoubtedly find the Spelleroller timely as well as time-saving.

Determined to overcome the difficulties of moving scenery to the set and from one part of the set to another, Speller started to tackle the task about two years ago. He had his blueprints and full scale working model completed a year ago, and the first Spellerollers were put into practical use on the stages of Ealing Studios last November.

The success of the Spelleroller was immediate. It was soon found that a wild wall, which at one time would have taken eight men something like ten minutes to move into position, could be wheeled in on the set by two men in fifteen seconds, using the Spelleroller, and in addition the time required for fitting sets together and dismantling them was considerably reduced.

Eight "rollers" or jacks, as they are sometimes called, are now in use at Ealing, and twenty-two have so far been sold to other studios. They are now in use at Denham, Pinewood, Highbury, Welwyn and at the A.B.P.C. studios at Elstree.

"I went along to see them in action," writes a *Film Industry* correspondent, "and before I had even spoken to Mr. Speller about them I had an example of their efficiency. We were on stage 3B. The scene was the bedroom in which some of the most dramatic action of the picture takes place. The scene finished, a 36-foot flat had to be moved. It was out of the way in a matter of moments, moved by the standby men. Three Spellerollers were hooked onto the flat and the long section of wall was wheeled from the set with almost unbelievable ease."

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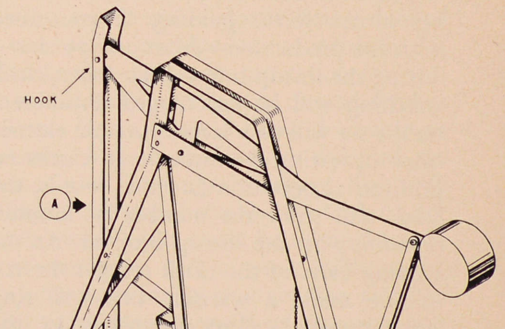

THE SPELLEROLLER is constructed of channel steel and fitted with 4 swivel casters. The vertical bar "A" is fitted with a hook at top and bottom which engages battens on walls or flats. When the operating lever is depressed, this bar rises vertically to lift flat off the floor.

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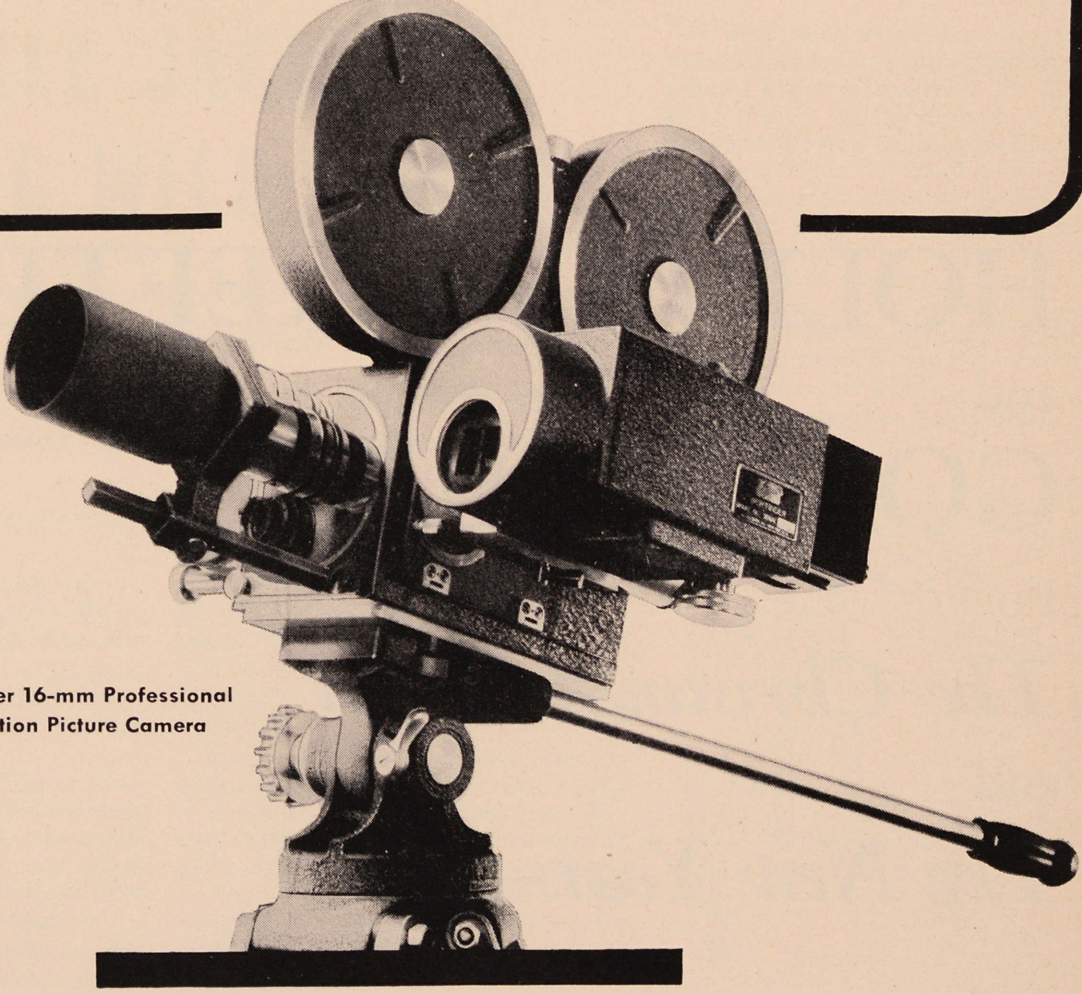

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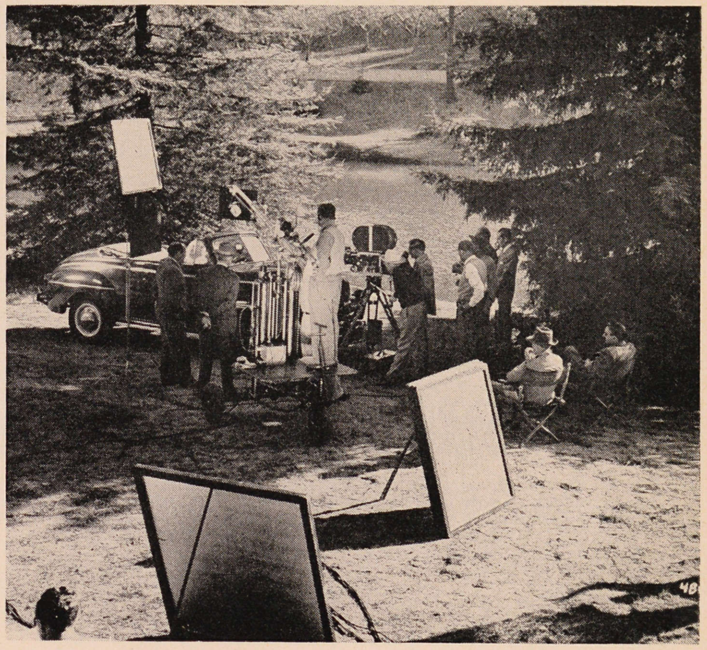
Banish The Shadows

How to make and use reflectors which enable you to put sunlight anywhere in a scene, eliminate shadows and generally improve your photography.

By ARTHUR ROWAN



TODAY, the professional cinematographer uses reflectors on nearly all exteriors. Here, filming in a shaded location is made easier by use of reflectors which direct sunlight into the shadow side of the scene, balancing the lighting.

THE FIRST time you use a reflector in shooting movies out of doors, you will have taken a big step toward giving your photography professional quality. Despite clear sunshine and an attractive subject or setting, it isn't always possible to get satisfactory lighting unless you employ some means for reflecting sunlight where it fails normally to reach your subject. Where a broadbrimmed hat casts a deep shadow to obscure subject's face or where subject stands in partial shade, a reflector will do wonders in throwing light into the scene to effect an acceptable exposure.

Few exterior shots are ever made by professional cinematographers without the assistance of either one of two aids for augmenting sunlight—reflectors or booster lights. The latter are simply big studio lamps moved out of doors and used to project strong artificial light into the scene. The first—the reflectors—are large panels of plywood, perhaps 4 by 5 feet in size, coated on one side with aluminum paint and on the other with silver leaf or aluminum foil. The painted surface throws a soft light while the surface covered with silver leaf or foil is used when stronger reflected light is desired.

EXAMPLE of good use of reflector to lighten subject's features when photographed against the sun. By using reflectors, you can photograph your subjects in almost any outdoor location and facing any direction you desire. The reflected light will void unwanted shadows.

Reflectors have been used since the early days of silent pictures and are essentially the same as when first placed in use years ago. The method of using them, however, has advanced. Today, the Hollywood cinematographer mounts many of his reflectors on standards which enables him to direct reflected light from a higher and more natural angle. Sunlight, even when the sun is low, comes from overhead; therefore reflected sunlight should fall upon the scene from above rather than from ground level. Reflectors are now used at ground level only when special lighting effects are desired.

Reflectors are standard equipment for camera crews shooting western pictures, especially when filming chase scenes. Mounted on sturdy tripods aboard the camera car, reflectors maintain uniform lighting on the mounted players as they gallop alongside or behind the rolling camera car. For such shots, the use of booster lights obviously would be impractical. Where western locations are far removed from the studio, reflectors invariably augment the sun to provide well rounded illumination for exterior sets as well as the players.

Use of reflectors can prove just as important to the amateur movie maker. When carefully used, one can balance outdoor lighting to effect the most professional-like exposures. In shooting movies in the garden of the baby or other members of the family, placing a reflector to one side so it faces the sun and then adjusting the angle to throw light toward the shadow side of your subject, will result in tremendous improvement in your movies, whether color or black and white.

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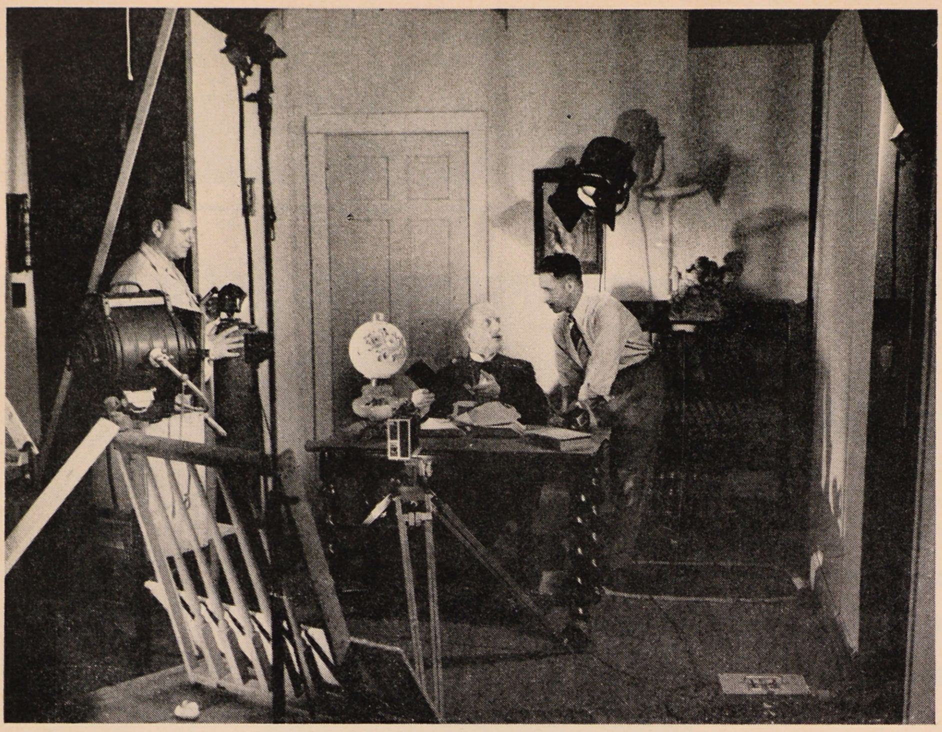

THE SOURCE illumination in this scene supposedly comes from the lamp on the table. A junior spotlight covered with a straw-colored gelatin (left) simulates that source. In the foreground, part of a balustrade with a light behind it is set up to cast a vague pattern on the background and thus break up the expanse of bare wall.

Special Effects Lighting For Commercial Films

16mm. industrial films often demand more effect lighting than entertainment films in order to lend greater visual impact to the product or service the films aim to exploit.

By CHARLES LORING

THE FUNCTION of special effects lighting in the 16mm. commercial film is not to achieve results that are tricky or consciously "arty," but to add greater realism and drama to the presentation of the idea, service or product which the client wishes to sell to the audience.

The more effective commercial films are veering sharply away from the stereotyped "business film" approach and are concentrating more definitely upon realistic human interest situations. To the technician, this means that sunlight coming through a window in the scene must look like sunlight, that firelight from an open fireplace must flicker realistically upon the faces of the characters who are shown toasting the client's marshmallows, and that when table or floor lamps are shown as the source of light in the scene, the players must appear to be lighted by those lamps.

The first rule to be observed is that special effect lighting should never call attention to itself. Even in the more extreme cases which we shall discuss, the lighting should always be subordinated to the action in such a way that it adds to that action, but never overwhelms it.

Let us consider first the use of lamps or other lighting units which are shown in the scene as apparent light sources. These units are known as "practicals" and we include them in our discussion of special effects because they require more precise handling than off-screen units used for photographic illumination.

A lamp shown in the scene must give the illusion of being the source from which the players and set are lighted. It must therefore be brighter than anything which it illuminates. In order to achieve this effect, ordinary light bulbs are usually replaced with No. 2 Photofloods, and a sufficiently dark lampshade is used so that the photoflood will not "burn up" that area of the screen. Spotlights used for actual illumination must be placed so that they simulate the direction and quality of the light that would normally be given off by the lamp shown. Also, these spotlights should be located in such a way that the closer the players approach the lamp, the more brightly illuminated they will be.

Under the subject of special effects lighting we must consider a style of set illumination known as area lighting. As the name implies, this is the type of lighting set-up in which only selected areas or planes of the set are illuminated, the rest being allowed to fall off into darkness. This style is much more widely used in the photoplay than in the commercial feature, but it has its applications in sequences that demand unusual mood or harsh realism. The important thing to remember is that the light falling on the illuminated areas should seem to be coming from a logical source, such as moonlight coming in a window, lamps supposedly situated in another room, etc.

Projected shadows create effects which can be a great boon to the commercial cameraman, since they not only add greater realism to the scene, but can sometimes be used to simulate the atmosphere of large and unusual settings. For example, let us suppose that the script calls for an office setting. The set is dressed with appropriate furniture and props authentic in every detail, but somehow the illusion of a real office is still lacking. In order to add the needed touch, the cameraman sets up a large venetian blind just out of camera range and shines a junior and senior spotlight through it. The horizontal shadow pattern projected on the wall then completes the illusion of an office high up in a building with sunlight coming through the windows.

Sometimes a cleverly executed shadow pattern can create the illusion of a whole set. For example, a church can be suggested by projecting a Gothic window (cut out of cardboard) onto a bare wall in the background. Other types of sets might be suggested by projecting cut-outs of various types of windows, prison bars, grillwork, etc.

Sunlight and moonlight effects require special set-ups which are routine in the studios, but which may seem tricky to the commercial cameraman at first. Sunlight

(Continued on Page 430)

INDOOR LIGHTING EQUIPMENT Here's a gift that will find excellent use the very first thing Christmas morning. Kodak Vari-Beam Clamplight, its teammate, the Vari-Beam Standlight, and two photofloods provide all the lighting equipment needed for wonderful indoor movies. $25.43 buys the whole outfit, lamps and all. The twin-reflector Kodaflector—at only $8—is an inexpensive and capable alternate.

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HOW TO MAKE GOOD MOVIES Here's an ideal gift for every movie maker. The "movie best seller" tells the full story of fun with personal movies . . . provides sufficient detailed "how-to-do-it" information for a movie lifetime. Yet it does it in so lighthearted a manner that this handy movie manual is delightful first-time reading. Over 300,000 copies sold—and still going strong! Only $2.

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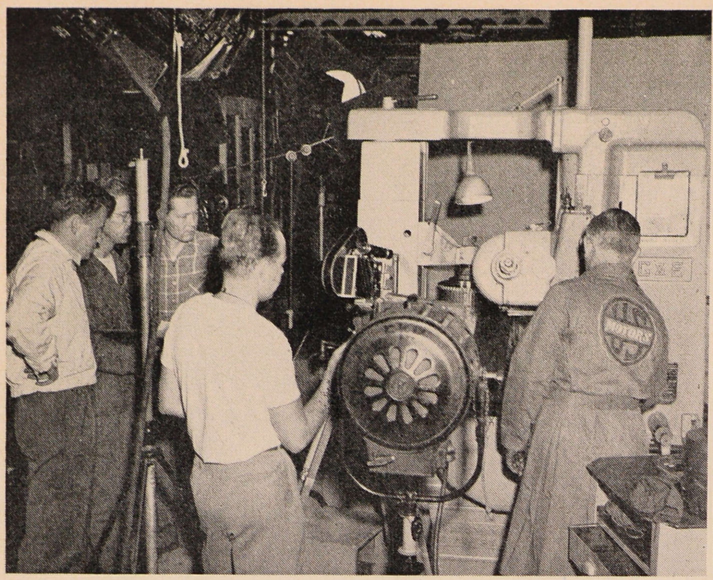


BACKGROUNDS are ever a problem in shooting industrial films on location. Here cameraman Higgins meets the situation with painted plywood flats placed behind machine being photographed.

SKILLFUL lighting enabled Higgins to photograph this display of miniature motor models so they appear as the real thing on the screen. Effect was heightened by slow dolly shot.

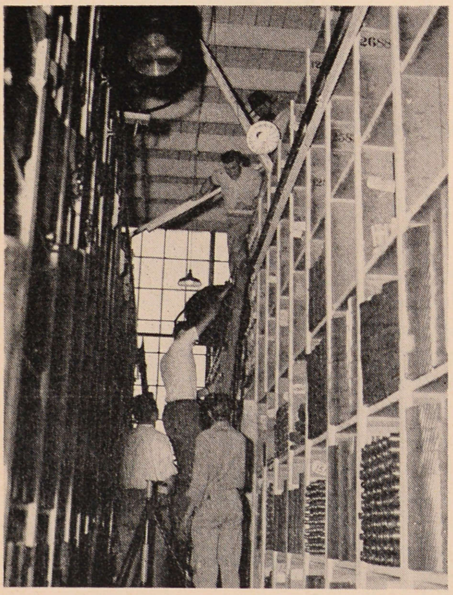
Glamourizing Nuts And Bolts

Unique lighting and skillful use of color add pictorial interest to 16mm. industrial film that shows how motors are made.

By ALFRED HIGGINS

Chief Cinematographer, Rockett Pictures, Inc.

TO THE 16MM. cameraman, a "nuts and bolts" picture is one of those industrial "trip through the plant" or mechanical instruction films. It may be very interesting as to subject matter, but often can be dull as well as difficult photographically. The average factory with its assortment of hobbing machines and grinders, punch presses and lathes, all painted in various shades of dull grey and black, do not offer much in the way of pictorial interest. As if this weren't uninspiring enough, the cameraman is also limited as to his compositions. The possibilities for striking angles are lessened because the set-ups must not be chosen for the best artistic effect, but to most effectively show the operation of each machine.



TYPICAL of location problems encountered by the cameraman in shooting within the motor factory was this narrow stockroom corridor. To accent depth, scene was lit on several planes and camera lens stopped down to gain sharp focus from foreground to background.

When Rockett Pictures, Inc., was asked to make a film for U. S. Motors, we resolved that this would not be just another factory movie. From the very beginning it was felt that the story should not only be well told, but should be pictorially interesting as well. Director J. Richard Westen and writer Daniel Downer were keenly aware of this, and throughout the preliminary planning we explored all possibilities for adding to the picture's visual appeal.

Backgrounds are the major stumbling blocks in shooting within the average factory. Lighting each machine is relatively easy: it's the background—the background that stretches out for half a block. It would take the resources of a major studio to illuminate the vast expanse, so the usual procedure is to light the foreground and let the rest fall into abysmal blackness. On the U. S. Motors' picture, in order to block out undesirable backgrounds and to add a warm tone to the colorless subject matter, five flats were painted a pleasing tan shade and used as portable backings. These could be moved from one location to another and used singly or together to effectively solve the problem of underlit backgrounds.

One of the nicest shots in the picture was the easiest to shoot. The script called for a scene of a red hot gear being removed from a molten salt bath. It was found that when using enough light for a normal exposure, the redness of the gear completely disappeared and photographed as black. To overcome this, the set was lit about two stops below f/1.9 exposure and all light "goboed" off the gear and the glowing salt bath. This low key lighting gave just enough detail to outline the workman, but allowed the points of interest to register in their true color. The glowing redness of the gear against a very dark background had a dramatic quality that would have been lost had it been photographed normally.

There were many scenes that called for close-ups of various types of gears. To avoid a static quality we used a variety of techniques to enhance what could have been a series of drab shots. The gears—especially cadmium plated for the picture—were photographed against red, blue, and green backings. The bright silver against these vibrant hues provided striking color combinations. For one close-up, a large gear and pinion were mounted on a motor driven turntable. One light was placed low and to the front so as to cast shadows of the gears on the background, while another light with deep red gelatin was used as a three-quarter backlight. As the turntable revolved, the bright red light flashed on the shiny surface of the gears and then onto the rotating shadow. The same turntable was also utilized in another way. Several gears were placed at intervals around the circumference and the camera lined up for a low angle so that as each gear came forward it completely filled the screen. Those in the background were left in silhouette against a colored backing, but became fully lighted as they moved up to full screen. These scenes took time to arrange, but the results were well worth it.

To illustrate the workings of an electrical motor, it was necessary to photograph a model. This model consisted of cadmium plated gears in lucite mounts all of which stood out very nicely when photographed against a maroon burlap backdrop. The loose weave of the burlap registered beautifully on film and the texture is apparent at considerable distance. To give movement, the model was revolved while the camera dollied from a full shot into a closeup of the part to be emphasized. In other scenes, we dimmed the lights on one section while bringing up the lights on another part to point up various features of the motor. By using camera movement and lighting, these sequences were never allowed to become static.

In one of their advertising campaigns, U. S. Motors made up some small plastic dummy motors about three inches long. A shot was made of these that proved so effective it was used for the fade-out scene. Sixty of these miniatures were lined up in several rows and the camera, mounted on a dolly, was pointed straight down on them. At the beginning of the shot, the camera is centered on about six. We then pulled upwards until all of the motors filled the screen, giving the impression of a huge warehouse display of real motors.

The opening scene in the picture shows an industrial designer seated at a drawing board working on a blueprint. To tie the titles in with this first shot, they were lettered on blueprint paper. The first one

"PROFESSIONAL JUNIOR"
CAMERA EQUIPMENT

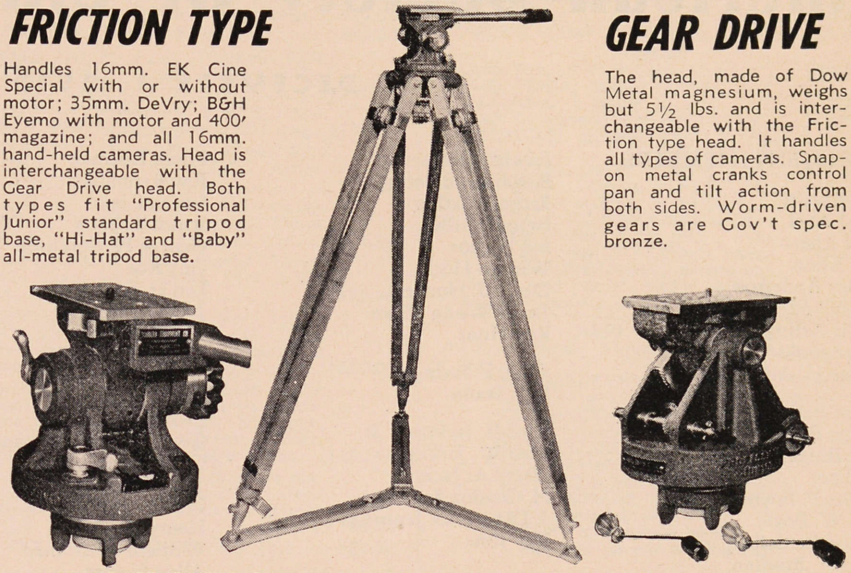
Interchangeable - Removable Head Tripods

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400′ magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



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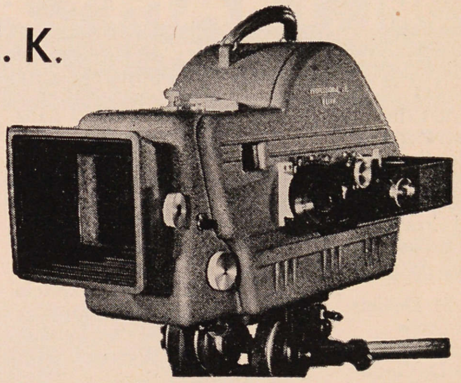

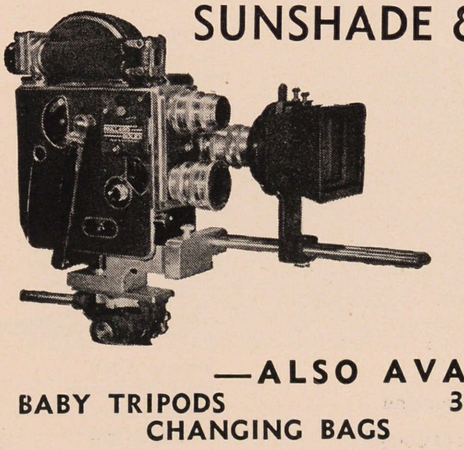

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is of the motor. This is then rolled back to disclose the presentation title. Each title was handled in this manner and the idea carried through into the picture. As our story concerned the designing and manufacture of these motors, an opening of this type keyed the entire picture.

The conditions under which industrial pictures are made run from one extreme to another. Our major problem was solved when we used flats for backgrounds; however, the most difficult shot was of a cramped shelf-lined corridor filled with gears stacked almost to the ceiling. Lighting this long, narrow set meant hoisting six 5000 watt seniors to the rafters. Two more seniors were used near the camera which served as "fill" lights. In order to lend a feeling of depth, the scene was lit with several planes of light. High intensity illumination was necessary so that the lens could be stopped down enough to carry focus, as the script called for both foreground and background action.

Commercial Kodachrome film was used throughout the production and it proved ideal because of its wide latitude. Those scenes showing bright shiny gears mounted in black machinery, recorded faithfully. Even with this extreme contrast, the highlights did not "wash out" and there was surprising detail in the blackest machine. Lighting equipment for the factory shooting consisted of eight seniors, several juniors and numerous No. 4 photofloods. When it was necessary to mix daylight and artificial light, McBeths were used to control the color balance.

What could have been a routine picture turned out to be an interesting assignment. Through careful preliminary planning and imaginative shooting, we added much to the pictorial interest of this "nuts and bolts" industrial film.

MOBILE CAMERA LAB

(Continued from Page 410)

thermostatic heat control and electric refrigeration; also safelights, timing clock, and all the necessary accessories usually found in a modern darkroom. There are contact printers for both 4-by-5 and 8-by-10 still pictures; an enlarger and printer for motion picture film; and air blowers for drying. The film loading board and film storage for both raw and exposed stock are fitted across one end.

With such complete facilities on location, spot film tests are easily made under approximate studio laboratory conditions. Film magazines may be unloaded as the film is used and the footage "canned" immediately for shipment to the studio, then the magazines reloaded with raw stock and made ready for use again. A considerable saving is effected in eliminating the wastage of short ends.

Careful cleaning and inspection of cameras is more important on location

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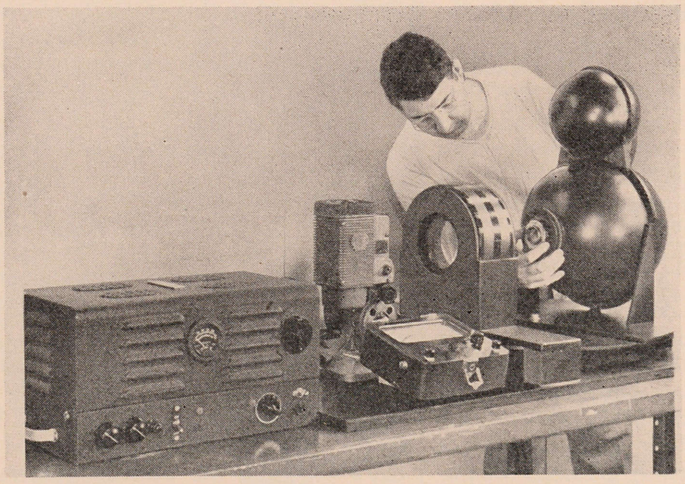

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for Movie Amateurs

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•

EDITING AND REWIND boards that jiggle about while you work can be made secure by fastening four rubber suction cups to the under side—one at each corner.

•

TO MAKE SMOOTH SCROLL titles, use wringer of the family washing machine to move the title strip before your camera. Insert top of strip between rollers, set up and focus camera, then start motor and run camera until entire title has been photographed. To keep title strip taut, attach weight to bottom.

•

TO SPEED UP COMPOSITION of titles where block letters are used, cut a number of slots same height as letters in a 10″ X 14″ sheet of cardboard. This forms a template or guide for your lettering. Arrange letters in the slots. When title is completed, lift template and photograph title.

•

TO PROTECT FINISH of your camera tripod, make a simple carrying case of canvas with an opening at one end. Finish with a draw-string closure or fit a standard zipper closure, obtainable from any dime store. Insert tripod and determine position for adding a carrying handle. This should be located on the long side and at a point where the tripod is in balance. Make handle of a strip of canvas, folded and stitched to add strength.

•

TO MAKE TITLES WITH moving backgrounds, mount block letters forming title text on a clear panel of glass. Erect glass before the camera at a distance that will insure sharp focus for lettering. To bring background into sharp focus also, shoot title at smallest aperture possible. Mounting title letters on glass in door or window of your automobile will solve the problem of mounting the glass before the camera.

•

SHOOT A FEW FEET of a paint maker's sample card, using Kodachrome or Ansco Color film, if you wish to check the color reproduction qualities of your camera lens. Compare the screen results with original colors on the card.

than when cameras are used in the comparatively dust free air of the studio stages and for this, special equipment is provided in the Mobilab. A special compartment opens from the outside and provides a working bench for camera inspection. There are two 2000-pound tanks of compressed dry air for cleaning purposes as well as a vacuum unit for removing dust particles from interior of cameras.

The storage compartment of the Mobilab is designed to accommodate four standard Mitchell motion picture cameras, their necessary accessories, and complete still photographic equipment. Locking metal racks hold the equipment securely in position for traveling. Delicate parts and camera lenses ride on sponge rubber mats that absorb vibration. Any camera equipment that ordinarily would be available at the studio is made easily accessible to the camera crew on the location site.

For electric power, the unit is equipped to plug into any A.C. current source. Five hundred feet of cable is carried for this purpose. Where an A.C. power line is not available on location, 110-v A.C. current may be supplied by the Mobilab's own gas-motor generator. A fifty-gallon storage tank affords an adequate supply of water when on remote locations where running water it not immediately available. And fiinally, the entire Mobilab unit is air-conditioned. Film is thus stored under proper temperature at all times.

The Mobilab also saw "dry land" location service for the first time recently when it was taken on a location site 260 miles from the home studio in Burbank for exteriors for "The Fountainhead." Reports submitted by the unit manager as well as the cameraman and his crew attest to the unit's ability to revolutionize the camera department's work on location, making for convenience and higher quality work. This might appear an overstatement, unless the unit is contrasted against the methods previously followed in fulfilling its functions.

Heretofore, camera equipment for location work was loaded on a truck for transportation from the studio to the location base of operations. More often than not, it was then necessary to further transport the equipment from the base to the actual shooting site each morning, then bring it back at night. Makeshift darkrooms were secured or contrived at the location base. There, after the company finished the day's shooting, the assistant cameraman unloaded the exposed film from the magazines and canned it, reloaded the magazines with raw film sufficient for the next day's shooting, and serviced his cameras. These operations added at least three hours work to his already work-crowded day, in addition to the two hours usually put in transporting camera, film and equipment from the base to the location site. Similarly, on a lesser scale, the still cameraman required two additional working hours to handle his film and cameras.

For emergency magazine loadings at the location site, the cameraman was provided with a light-proof changing bag. For making film tests, he had to use a test box. His big problem was to keep his developing solutions at the required 68 degrees temperature. Naturally, he had no drying or printing facilities, nor any adequate means of cleaning his cameras and lenses. Little wonder then that Warner Brothers' cinematographers and their assistants are lauding the Mobilab.

Back in 1940, McGreal—who previously had designed the first camera equipment trailer for use on Warner Brothers' sound stages—had worked out initial plans for a portable film laboratory and complete camera unit for location work. With the outbreak of war, however, execution of the plans was temporarily abandoned because of material and equipment shortages. Subsequently the army and navy developed a similar unit for servicing photographic branches of the services in the field. McGreal's Mobilab camera unit was later developed from one of these secured through war surplus.

All interior fittings of the original were removed and replaced with fittings expressly designed by McGreal for motion picture location work. Now that the first Mobilab has proved its worth in actual use, fittings and equipment are being readied for additional units.

LOW KEY AND LIVELY ACTION

(Continued from Page 411)

feel that he is right at the scene of the brawl. The camera is down on the floor for most of the action, a vantage point that makes the combatants loom large in the composition.

Much of the action in "Blood On The Moon" was filmed on location in far-flung sectors of the Southwest. The main theatre of action was the fantastically eroded country with its cathedral-like plateaus found in Arizona near the Grand Canyon. Most of the snow sequences were filmed in the Colorado Rockies. The desert locales and some of the mountain scenery were obtained in California and Utah, and the river crossing was shot on the Rio Grande in New Mexico. On the screen, all of this widely scattered scenic splendor combines to suggest one general locality.

"On location," Musuraca observes, "a cameraman often has to change the lighting he has planned in order to adapt his camera to the atmospheric conditions of the locale. Location time is expensive, and a company can't sit idle for hours waiting for a certain kind of cloud to appear. In one exterior sequence, however, we did have to wait until late afternoon to film a player against a certain kind of cloud-filled sky. This was necessary in order that we might dissolve to a low-key interior without too great a change in visual mood. Our greatest difficulty in outdoor location filming is to match scenes in the same sequence that were shot on two or more different days. Atmospheric conditions are rarely the same from day to day."

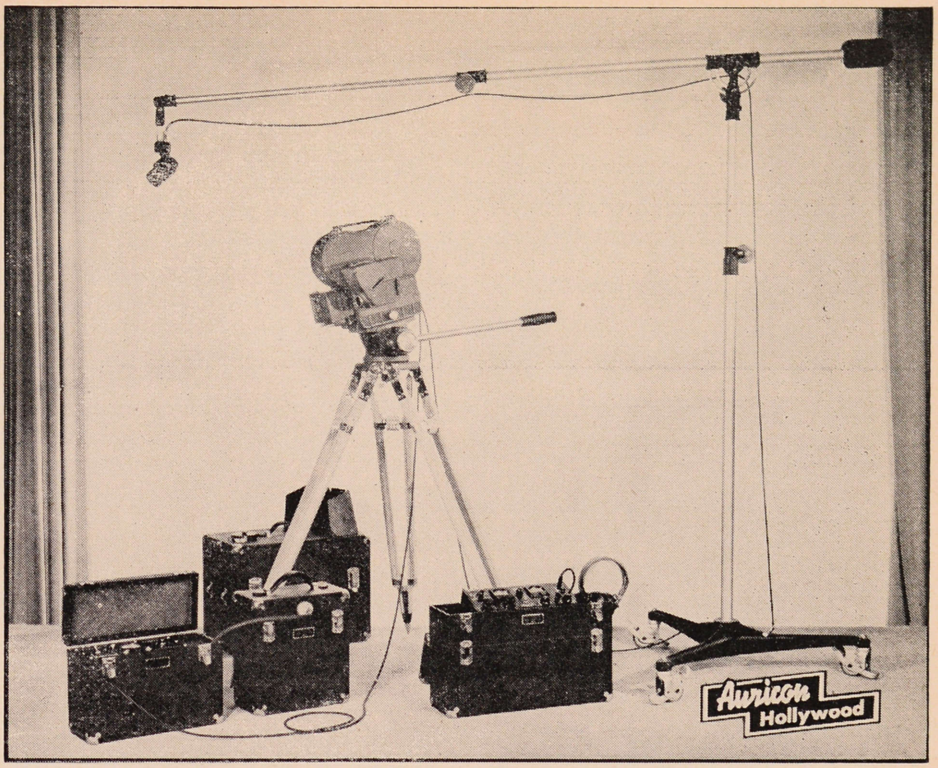
A helicopter owned by the studio proved invaluable throughout the filming of "Blood On The Moon." It was used during the planning stages to scout locations to which no roads led, and later the same helicopter was used as an aerial camera car to film a snowy mountain chase sequence. It also dropped fresh food and water to a movie unit stranded by floods in Monument Valley, Arizona, and it explored feasible routes for the roads which the movie company had to build to reach beautiful but hitherto inaccessible regions. It is estimated that the company built 320 miles of roads (where none had previously existed) in Arizona alone.

The snowbound Colorado location was approached most easily by sledding in the heavy rolling stock, such as sound and generator trucks. One of the most useful pieces of equipment was a giant tank car which could pump and squirt water like a fire engine. It had winches fore and aft wound with steel cables by means of which it pulled even jeeps up otherwise impassable roads. It featured mighty engine drives on all its multiple wheels, a "cat" tread for special kinds of work, and best of all, a bulldozer blade and roller. The latter could be weighted with water in its cylinder from the huge tank. This mechanical monster came from Army surplus, and as its expert driver said, "If it could only cook, I'd have married it a year ago."

Air travel proved the most efficient way to move stars and technicians from one shooting unit to another. Director Robert Wise would shoot all the close and medium shots in a certain locality, and then hop aboard a plane to change companies with an "action director," Arthur Rosson, who would stage the long shots.

Getting the right kind of snow at the right time proved to be a real problem. In the Colorado sequences, the snow had to be unbroken in front of the camera and breast-high on a horse. In the Utah and Arizona snow sequences it had to be light but growing heavier, in order to represent earlier phases of the same storm. Skiers spoiled one location by leaving their tracks on the otherwise virgin snow. The helicopter came in handy in one sequence showing two players on horseback struggling through the snow, because it could hover in front of them and follow their action without leaving tracks, as a conventional camera would have done.

Three herds of cattle in as many different states represented the single herd



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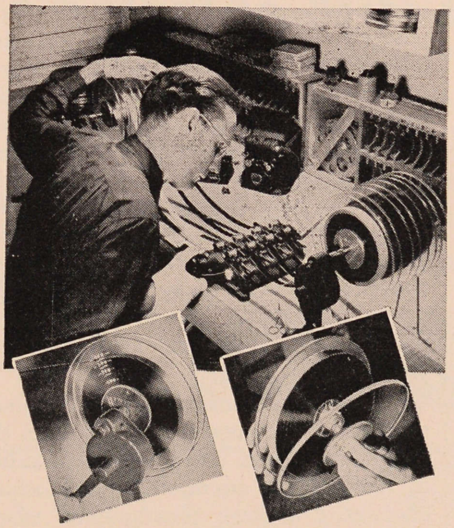

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25 YEARS AGO
With A. S. C. And Members

- Jackson Rose moved over to Universal City to handle the camera for King Baggott.
- Sol Polito was shooting the John M. Stahl production, "Why Men Leave Home," on a loanout from Edwin Carewe productions.
- Henry Sharp recovered from an operation which hospitalized him for a week, and resumed activities as cinematographer for Thomas H. Ince at Culver City.
- Ira Morgan was handed the cinematographic plum of the year when Cosmopolitan Productions chose him to photograph "Yolanda," an 11-reel costume production. Now with Cosmopolitan three years, Morgan's previous picture was "Little Old New York."
- Norbert Brodin was shooting "Black Oxen," Frank Lloyd's first production under his own banner for First National.
- Charles Van Enger joined the Ernest Lubitsch unit at Warner Brothers studio as director of photography.
- Victor Milner was filming Fred Niblo's production of "Thy Name Is Woman," for Louis B. Mayer.
- John Seitz, Philip Whitman and James VanTrees were receiving accolades for success of A. S. C.'s fourth annual ball held at Biltmore Hotel, October 27th, 1923. A feature of the event was a mammoth replica of a motion picture camera designed by William C. Menzies and erected on the ballroom floor by members of staff of Pickford-Fairbanks studio.
- John Boyle, one of the newer members of A. S. C., was enroute to Italy to photograph "Ben Hur" for Goldwyn.
- Henry Sharp completed the photography for "Anna Christie," Thomas H. Ince production directed by John Griffith Wray.
- Charles Van Enger was filming "The Marriage Circle" for Warner Brothers. Ernest Lubitsch was directing.
- Robert Newhard returned from location in the bad lands of Arizona where he filmed scenes for First National's "Sundown."
- Fred Jackman had just completed the directorial chore on "Rex, King Of Wild Horses," and was preparing to direct another. Floyd Jackman handled the photography.
- Arthur Edeson was shooting Doug Fairbanks' "Thief Of Bagdad," and replaced Phil Whitman, who was sent to Africa on another assignment, with Kenneth MacLean as his associate cameraman.

portrayed in the story. In renting these cattle for driving in stampede sequences the studio had to agree to feed the animals back to their original weight, no matter how much time or feed this might take. In order to live up to this stipulation, an arrangement was worked out with a rancher who had more grazing land than cattle.

The stampede sequences in the film involve some amazing photography. The camera seems to be right in the midst of the thundering herd most of the time. In one subjective shot, to simulate the point of view of a player about to be trampled to death by the frenzied cattle, the camera is placed on the ground and the hooves come crashing right up into the lens with an almost frightening realism.

"Blood On The Moon" is an example of the important part played by creative cinematography in modern film production. Without the dynamic camera work of Nicholas Musuraca, this might have been "just another Western"—but his dramatic lighting and camera artistry have added force and suspense to the action, making "Blood On The Moon" one of the season's most absorbing outdoor action pictures.

LATENSIFICATION

(Continued from Page 409)

with the action of the safelight although the strips showed only a very slight increase over normal fog values in the unexposed areas. Tests with post-fogging over a wide range of intensities and exposure times confirmed the diagnosis that a small amount of light, applied over a considerable period, has the effect of intensifying the latent image. Mr. Cabeen, a capable still photographer and at that time a devotee of midget racing, put the process to work by shooting action stills at night on a poorly lit track in the vicinity of his home. He succeeded in getting commercially satisfactory negatives under conditions which his meter indicated would be under-exposed by upwards of two stops.

The word "latensification" was coined to describe the intensifying action on the latent image and the process was called to the public's attention by a brochure containing striking photographic examples. Articles were published in magazines appealing primarily to amateur photographers. Hollywood technical personnel was familiarized with the potentialities of the process but it was not until it was suggested to Dr. C. R. Daily of Paramount that an application was attempted in the motion picture industry.

Starting in late 1946, Paramount applied latensification to production action stills. The three to four fold speed gain made it possible to obtain sharp, fully-timed negatives during action and to save a day or more of shooting time on each production by completely eliminating the time required for posed stills. Stills shot at the height of dramatic action have been enthusiastically received by national press and magazine services through which Hollywood gains publicity for its product. In comparison, the old method posed stills appear static, stilted, and lacking in pictorial authority.

Early in 1947, Paramount extended the latensification process to the treatment of motion picture negative. Remarkable benefits, both economic and in picture quality, have been obtained on location interiors and night shots. Production has been able to use many desirable locations which otherwise could not have been considered, either because of prohibitive lighting expense or because of restrictions which would have made it impossible to bring in the necessary lighting equipment.

In April, 1948, a complete description of the Paramount development and application of the process was presented byDr. Daily to the Pacific Coast Section of the Society of Motion Picture Engineers. More recently, Cinecolor's use of the process is reported to have reduced lighting costs to an estimated ten percent above that for black and white.

Cinematographers, particularly those dealing with glass shots or with distant locations, have seen negatives gain in shadow detail when an extended period has intervened between exposure and development. This evidence that the original exposure has affected grains that do not develop when freshly exposed negative is processed helps explain what happens with latensification. The energy from the post-fogging light affects more strongly grains that have a sub-threshold exposure than those which are unexposed. Thus, by the time sufficient post-exposure has been given in order to fog previously unexposed grains, those which received a slight image exposure act as though several fold more light had fallen on them originally. The increase in density in the shadow region lowers the contrast of the picture very noticeably, but is compensated for by increasing development to the extent that the highlights are brought back into normal relationship with the shadows. Some increase in graininess is apparent but is not commercially objectionable on most subject material.

The use of light to activate the negative permits of very accurate control and yields dependable, uniform results. Films from various manufacturers may call for different fogging light intensities and there may be minor differences between emulsions of a given type from one manufacturer. However, the experience to date is that all negative materials respond to the treatment and that the optimum handling procedures for each can be readily determined.

The equipment for post-fogging can take a variety of forms but can be visualized as a drybox-like arrangement wherein a negative can be exposed to a weak source of light for a number of minutes as it passes through. It is obvious that the machine has to be designed to handle negatives without putting in scratches, abrasions or pressure marks and to maintain a constant speed. The exposing lights should be variable in intensity but under accurate voltage control at any given intensity. Light filtered by an ordinary green safelight can be used on panchromatic materials, as a matter of convenience, but any color which will fog negative will produce the effect. Some wave lengths may have minor advantages over others but at present this subject has not been extensively explored.

As regards time of exposure, evidence indicates an increase in speed as the fogging time is increased up to an hour or longer. However, exposures longer than five to ten minutes do not give enough additional speed to offset the economic disadvantages.

The amount of fog, produced in a given length of time, influences speed to an appreciable extent. Substantial speed increases can be obtained with no visible fog added to that in unexposed areas. Practical considerations, however, favor the exposure being adjusted so as to produce a fog increase of .05 to .10 over that of an untreated film developed the same length of time.

Latensification, like many another photographic process, had its origin in a chance observation. It could have been missed had there been a less alert, a less inquisitive person involved. The moral is that there are probably other valuable finds to be made in the fascinating field of photography awaiting the persons who will look for the answers behind unusual occurrences.

"JIGSAW" FILMED

(Continued from Page 412)

deal of the action took place, of the fixed walls of narrow halls and of elevators, and of the immovable fixtures, furniture, etc., which he invariably found in such locations as the pet shop. Before starting to shoot the picture, he had considered using mostly photospot lamps and R-2 photofloods, but he found that even after building a number of barn doors and hangers for use with these lights, they would not give the precise lighting control neces-

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sary. So he standardized on Mole-Richardson midget spots and 'inky dinks' for key and kicker lights, plus half-broads and tiny 150 watt broads for fill in light.

In the apartment interiors, these tiny units were secured to ceiling beams and moulding to produce natural source lighting, and these were augmented by other midget spots mounted high on floor stands. In the pet shop interiors, the midget spots and broads furnished adequate light for a location that called for a great number of camera positions.

The entire production was lit in exceptionally low key and photographed with a fast lens. In shooting the Museum interiors, no attempt was made to light up the broad expanse of walls in the corridors and rooms. Instead, the low-key theme was followed and shafts of light were used at various planes to accent depth of the scene and to lend authenticity to the eerie mood of the chase scenes staged within.

Another thing which greatly simplified the photography was the absence of sound equipment—especially the mike boom which, under the lighting conditions used in the apartment and pet shop interiors, most certainly would have involved unwanted shadows. But this was not the primary reason for not recording sound with the picture. It was the belief of the producers Lee and Danziger, based on long experience of dubbing foreign versions, that it is possible to get greater dramatic feeling into the dialogue when it is post-recorded and dubbed in after the picture is cut.

Briefly, this dubbing process proceeded as follows: After the picture had been cut and edited, the cast—which included Franchot Tone, Jean Wallace, Mark Lawrence and others—was assembled at the recording studio and the picture projected by sequences. As the picture unfolded on the screen, the players spoke their lines accompanied by any necessary off-stage sounds such as the ring of a telephone, footsteps, the tinkle of liquor glasses, etc. —all of which were handled by the sound effects man. Careful rehearsals and skillful cutting of the film resulted in perfect synchronization between the post recorded sound and the picture.

The picture is certain to be studied with interest by producers of low-budget films. The natural location procedure, even though not followed for every scene in a production, can materially reduce production costs whether the picture is made in Hollywood or New York. Don Malkemes, who has been working behind motion picture cameras since 1918, believes that this unique production system will find special favor among those producing films for television, and also that it is worth careful study by the serious amateur movie maker for the lessons it teaches in lighting home interiors.

Malkames, who got his first studio experience back in 1922 at the old Fox Western Avenue studios in Hollywood, has been active as a free-lance cinematographer in New York for the past several years. The production problems peculiar to picture making there have enabled him to develop many shortcuts in lighting and to discover many new and hitherto untried lighting kinks applicable to motion picture photography. Thus grounded in the rudiments of what is essentially economy production practice, he was especially fitted to handle the camera and lighting on "Jigsaw." Franchot Tone, who was associated with Lee and Danziger in producing the film, has been highly complimentary of Malkames' camerawork. "It is doubtful," said Tone, "that there are many cameramen who could achieve the excellent quality of lighting that Malkames did, considering the lighting equipment he had to work with and the limitations of his sets."

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CONTRACT LINEUP SYSTEM

(Continued from Page 413)

dow. The differenence would be a saving of perhaps 25 to 30 minutes—valuable time on a movie set.

Actually, the Karl Freund Lineup System is predicated upon the same principles involved when an architect plans a house. If the architect doesn't alter his plans after construction is begun, the house will probably be completed on time and at the estimated cost. But if he orders more windows installed or perhaps a fancy door instead of a plain one, the builder's schedule will consequently be slowed and the house will invariably cost more than originally estimated. On the sound stage, if the director carefully estimates his needs and the cameraman and crew meet them to the letter, no delays will occur and cost of production is certain to go down.

What most certainly will result is that the onus for costly delays no longer will be charged against the director of photography and his crew—unless they actually are responsible for them.

BANISH THE SHADOWS

(Continued from Page 417)

If your are planning an ambitious scenario film in which some or all of the action is staged out of doors, use of reflectors is a must; and we'll tell you how to make them—easily and inexpensively —a little later on in this article.

When shooting movies on a vacation trip, a reflector or two is all the more essential. So often movies are filmed in clear high altitudes with the sun overhead, with the result that shaded faces are badly underexposed. Here, more than at any other time, a reflector is necessary to throw light into the scene from the side. I have seen ever so many 8mm. and 16mm.

Kodachrome movies spoiled because the matter of facial shadows was completely overlooked by the filmer, when the use of a newspaper, a towel or some other reflective material might have been used to lighten the shadows and save the picture.

Reflectors have their place in filming indoor shots, too. Often movies can be filmed indoors, using only sunlight coming through the window for illumination. But where the light source is decidedly from one direction, a reflector placed on opposite side of subject is necessary to reduce or eliminate the shadows entirely. Reflectors may also be used to advantage in conjunction with photofloods to throw fill light into the scene or upon subject where additional photoflood lamps are not available for the purpose.

The question is often asked: "How does one obtain correct exposure meter readings when reflectors are used?" The obvious answer is that you take your meter reading in the same manner as when no reflector is used. Light coming from the reflector contributes to the overall illumination falling upon your subject. Therefore, whether you are using the incident light or reflected light method of exposure calculation, follow the normal method of reading your meter—but be sure that reflector is in the very position in which it will be used when the shot is made.

In Kodachrome photography, it frequently happens that an aluminum or foil reflector throws too blue a light upon the subject—reflecting the natural blue color of the sky, of course. In such instances, the reflector may be covered with a sheet of amber cellophone, although it would be more advisable to cover the reflector with gold instead of silver or aluminum foil in the first place. Either medium will have a tendency to soften the light to a pleasing amber tone.

Where light coming from the reflector is too harsh, as when used at close range, it may be diffused by placing cheese cloth or curtain scrim over the reflector. This item is an essential accessory to reflector use and should be carried as such at all times.

Any movie maker handy with tools and paint brush can easily make one or more reflectors, using materials easily acquired even in these days of continuing material shortages. Essential requirements are the panel, the frame, and the coating material. Before starting construction, the movie maker should consider how he is to carry this equipment and store it. For infrequent home use, a single panel of plywood will suffice for the reflector; but where reflectors may be needed on distant locations, then the possibility of fitting them into one's automobile trunk compartment should be considered. In such cases, the two-panel folding type will be found ideal.

Select a panel of plywood 30 by 40 inches and cut it down the middle, making two pieces 15 by 20 inches. From 1 inch by 2 inch material, make two frames 15 by 20 inches. Tack plywood panels to frames, then join the two sections together using two small hinges obtainable at the dime store. On the open edge of one panel, attach a small carrying handle and then add a small screendoor hook and eye screw to keep the reflector closed when folded and not in use.

The next step is to coat the reflector surface. Simplest method is to first give panel a thorough coat of shellac. When dry, apply a coat of chrome paint—which is similar to aluminum paint but much brighter. One coat, carefully applied, should suffice. Where more than one reflector is to be made, the second one may be surfaced with silver or aluminum leaf. This is a ticklish job, although it isn't essential that the fine leaf be applied so precisely that no lap marks will show. In fact, many professionals apply the leaf so that it overlaps the adjoining leaf a half an inch or so, thus insuring 100% coverage of the surface.

To apply the leaf, the plywood surface is first shellacked. Then a second coat is applied, a little at a time, and the foil applied by means of the fine camel's hair brush supplied for the purpose. Foil, brush, and more detailed instructions for their use may be obtained from any sign painter's or showcard writer's supply house.

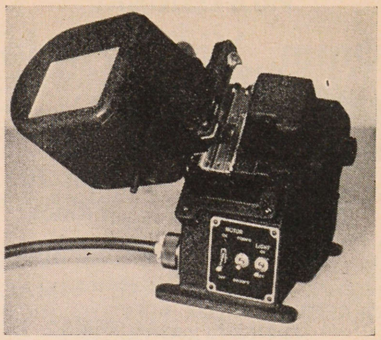
Some will find it more practical to coat both surfaces of the reflector—one hard and one soft—as do many Hollywood studios. Thus the one unit does double duty, and the more perishable foil surfacing may be applied inside where it will be safe from the abrasions incident to handling.

Another inexpensive and much simpler type of reflector may be constructed of panels of heavy cardboard or wallboard. If cut the same size, as suggested above, the panels may be hinged together by means of bookbinder's gummed tape or cloth, obtainable in stationery stores and some paint stores. Paint or foil surfacing may be applied in the same manner as for the plywood panels.

In use, such reflectors as we have described here require some means of support and for this, ordinary one-inch battens of the desired length should be supplied.

Some amateurs have made the support an integral part of the reflector, providing it in two hinged or sliding pieces and attaching it to the reflector frame work with a single screw, to allow it to swing out into place.

For use in making movies while traveling, one of the handiest reflectors we have yet seen consists of an ordinary white roller window shade, cut down to an area of about 30 by 40 inches—sometimes less—and one surface coated with alum-



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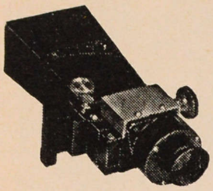
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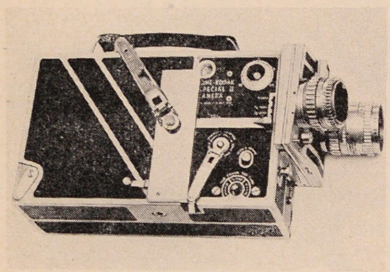
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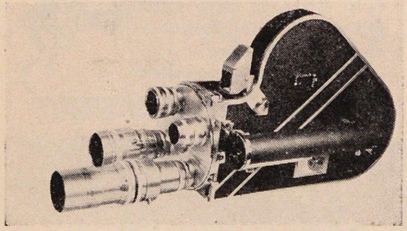
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inum or chrome paint. A reflector of this kind may unrolled and held by an assistant to furnish light in darkened areas, to throw light on shaded faces, and to otherwise balance the illumination within scenes encountered in one's travels. Such a reflector, made at this writer's suggestion, enabled a professional 16mm. cameraman to obtain some excellent shots of native craftsmen at work in Mexico recently.

Of course, before you set to work constructing reflectors for your own use, you may wish to test the effectiveness of such a photographic aid. If so, the next time you are shooting movies in sunlight, have another member of the family hold a towel, a sheet or a panel of white cardboard outside of camera range but in such a manner as to throw reflected light into the scene on the shadow side of your subjects. The results on the screen will convince you that reflectors are essential to good cinematography.

SPECIAL EFFECTS LIGHTING

(Continued from Page 418)

has a relatively harsh quality when compared to interior lighting, so it is best simulated by shining an arc unit through a window or doorway of the set. If arc illumination is not available, however, a senior or even a junior spotlight can be used with satisfactory effect. If the film is being shot in color, use a straw-colored gelatin over the source to simulate the warmth of the sunlight.

The same types of lighting units are used for moonlight effects, except that they are generally toned down by means of diffusers, and the general key of the lighting is much lower. If a moonlight scene is being shot in color, a very light blue gelatin should be used over the source light.

Candlelight, lamplight and firelight effects are frequently called for in the modern commerical film—and they, too, require special set-ups. The main rule to follow in creating any of these lighting effects is: *simulate the source.* In other words, place your lighting units so that the light will fall on the subject in the same way that it would if your source were a candle, a lamp or an open fire. If you are uncertain as to how the light would actually fall under these conditions, set up the real situation, observe the lighting effect, and then set your lights accordingly.

Candlelight is a soft even glow that emanates from a central source. In order to duplicate this glow in lighting several people seated around a table, for example, you would use several Baby-Keglites or Dinky Inkies (one for each person and one directly over the candle) so that each person will be evenly lighted from the central source and so that each will cast his own individual shadow. Slight diffusion over the units will add realism to the effect.

Lamplight effects are set up in a similar fashion, except that the key is usually somewhat higher and the shadows more definite. This means brighter lighting units and less diffusion. Whenever candlelight or lamplight scenes are shot in color, straw-colored gelatins should be used in front of the lighting units.

Colored light is a subject that has caused heated arguments in the field of commercial color film production. The purists maintain that it is an illegitimate, consciously arty device—but more and more commercial cameramen are coming to realize that colored light, properly used, has a definite place in commercial production.

So many industrial and technical subjects lack color that it is a constant struggle for the cameraman to add visual interest to his compositions. Machinery is usually a drab gray or black, and industrial workshops or laboratories are traditionally painted in the dullest possible colors. Many cameramen solve this problem by placing colored gelatins over the lights used to illuminate backgrounds. It is not recommended that the key light be tinted (unless there is some specific reason for it) but side-light, top-light and back-light suitably colored will add much even to scenes which include people. Be careful, however, not to let colored light dominate the flesh tones, as the results are sometimes fairly weird.

A single shaft of colored light falling across a background will often dramatize a scene that would be completely colorless otherwise. The camera purists will ask the logical question: "From what source is that light coming?" But the audience will rarely, if ever, ask such questions. It will only be conscious of the fact that the scene has a certain verve to it, plus the ability to hold interest.

Gone are the days when the commercial cameraman could get by with mere illumination. Today he must concentrate on lighting that not only makes the scene photographically feasible, but adds to the impact of the screen presentation, holds the interest of the audience, and thus contributes to selling the idea which the client wants to get across.

MOBILE JACK

(Continued from Page 414)

The Spelleroller, constructed entirely of steel, consists of a lifting device combined with a mobile framework carrying a vertical lifting bar mounted at the front, as shown in the accompanying diagram. On the bar are two hooks—one at the top and

(Continued on Page 433)

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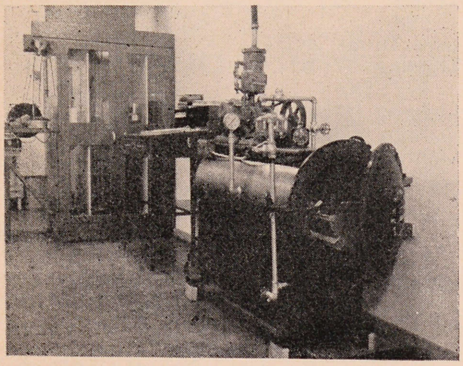
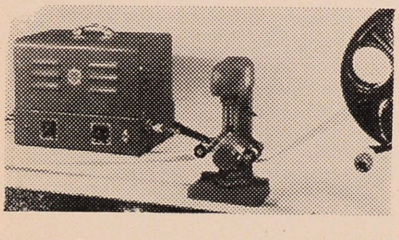


Film Treating

Peerless Film Processing Corporation, 165 West 46th Street, New York 19, N. Y., known for their vacuum vaporating treatment which extends useful film life, has announced that increased facilities for the application of their process are now available at the laboratories of Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan and Sawyer's Inc., 725 S. W. 20th Place, Portland 7, Oregon.

As a result of this greater capacity, these laboratories will now accept film from outside customers for Peerless treatment in their respective areas. They will continue to apply Peerless film treatment to films printed on their own premises.

Other installations of Peerless vacuum-vaporating treating equipment have been made for Byron, Inc., Washington, D. C.; Reid H. Ray Film Industries, St. Paul, Minn., and Aatlas Film Corp., Oak Park, Ill.—all important producers of industrial motion pictures. They will make the Peerless treatment available to others, also.

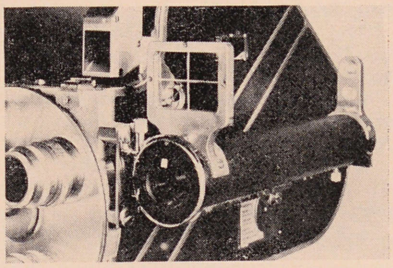


Editone Sound Reader

A new type combination sound reader designed to instantly reproduce either 16mm. or 35mm. sound tracks—interchangeably without adjustment of any kind—is announced by Charles Mogull of Mogull's, Inc., 68 W. 48th St., N. Y. City. The new Ediphone Sound Reader is used between rewinds for fast cutting and spotting. Short cuts may simply be pulled through by hand for identification. A specially designed amplifier delivers ample volume for faithful reproduction. Used in conjunction with conventional type viewer, the Editone simplifies editing of any film from a short to a feature.

16mm. Moviola

A new, compact, easy to use professional 16mm. Moviola is now offered by the Moviola Mfg. Co., 1451 Gordon St., Hollywood. Incorporating all the fine features of the standard 35mm. Moviola, the professional 16mm. model operates at controlled speeds forward and reverse. Improved optical system provides a brilliant 2"x2¾" picture on the hooded viewing screen. Complete descriptive literature is available for the asking.



Open Frame Finder

Arthur H. Hart, 2125 32nd Ave., San Francisco, is now offering a special open frame viewfinder which mounts upon the regular tubular finder of the Cine Kodak Special. Finder illustrated above covers area of standard 2" lens. Masks are supplied for use with lenses of other focal lengths. Cross hairs provide accurate centering. Solid masks are available when desired.

Brenkert Projector

A new 35mm. Brenkert Film projector, especially designed for the medium-size theatre which must operate on a conservative budget, is announced by the Brenkert Light Projection Company, subsidiary of R.C.A. New model is available in both single and double shutter models; has a large door on operating side that exposes entire film compartment; inner surface of film compartment is finished in light colored enamel to facilitate inspection of film; and the intermittent mechanism is identical to the larger Brenkert BX-80 projectors.

Meter Booklet

An informative booklet, "What Every Cameraman Should Know About Ex-

(Continued on Page 433)

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Index To AMERICAN CINEMATOGRAPHER—1948, Vol. XXVIX

A
Academy Award Nominations—Best Cinematography of 1947: 82
Academy Award Winners—Best Cinematography of 1947: 118
Adventures of Rudy Crude: 22
Amateur Movie Club, Organizing An: 212
Amateurs Make Movies the Hollywood Way: 276
'Americans At Home'—Documentary Series in Color: 94
A.S.C. First Contributor to Academy Permanent Film Collection: 120
A.S.C. Officers Installed: 199
Among the Movie Clubs: 20; 56; 92; 130; 170; 210
Application of Motion Picture Technique to Television, The: 194
Appreciating the Motion Picture: 163
Are You 'One In A Million?': 240
Art Direction: 48; 160
Art Direction for "Joan of Arc": 160
Austrian, Ralph B.—"Application of Motion Picture Technique to Television, The": 194
Automatic Dissolves: 252
B
"Babe Ruth Story"—Baseball Production On a Stage: 91
Banker, Fred—"Speed Cameraman": 341
  "Banish The Shadows": 417
Basing Exposure On Incident Light: 238
Book Reviews—
  "An Introduction To Color": 282
  "Camera Digest": 69
  "Films In Business and Industry": 69
  "Flash In Modern Photography": 253
  "Grierson On Documentary": 69
  "How To Make Industrial Photographs": 253
  "Kodachrome and Ektachrome": 253
  "Magnetic Recording": 69
  "Pictorial Continuity": 253
  "Professional Portrait Lightings": 282
  "Westward How": 282
Business Films: 22; 342; 347; 348
C
Cameras: 28; 207; 269; 273; 325; 376
Camera's Point Of View, The: 273
"Captain From Castile"—Safari South of The Border: 80
122; 158
Cartoonist's Glossary of Cinematography:
Cinecolor Moves Ahead: 373
Cine Kinks For Movie Amateurs: 240; 278; 314; 350; 386; 424
Cine Magic: 312
Cinema Workshop—
  19. Presenting Your Films: 16
  20. Distributing Your Film: 58
Charles Clarke Elected President of A.S.C.: 156
Cline, Wilfrid M., ASC—
  "Mobile Camera Lab.": 410
Color: 8; 10; 79; 94; 198; 343; 373
Color Dupes Require Careful Filming: 381
Color Is Different: 10
Color Is His Forte: 343
Color—What It Is—How To Use It: 198
Contact Printer for Special Effects: 375
Current Assignments For A.S.C. Members: 32; 68; 104; 140; 180; 216; 250; 286; 322; 334; 370; 406
D
Depue, Oscar B.—
  "My First Fifty Years In Motion Pictures": 124
Dimmer Banks and Modern Set Lighting: 337
'Double Life, A'—The Camera Goes Backstage: 116
Dramatic Pictorialism With Infrared Film: 265
E
8MM.: 135; 237; 238; 240; 273; 276; 309; 310
Electronic Flash For Still Exposures During Shooting: 85
Exponent of the Moving Camera: 376
Exposure: 102; 238
Extremely Wide Angle Lens For Aerial Mapping: 154
F
Fernstrom, Ray, ASC—
  "Kaleidoscopic Filters": 301
Film: 208; 265
Film Cement: 138
Filming the Olympic Games: 374
Filming the Story of the "Giant Eye": 312
Filters: 7; 301; 338
Filter Screen Recommended For Interior-Exterior Shots: 7
Fitzgerald, B. F.—
  "Adventures of Rudy Crude": 22
Fleet, Roe—
  "Trucolor Process, The": 79
'Forever Amber'—Tapestry In Technicolor: 8
Foster, Frederick—
  "Filming the Olympic Games": 374
  "Mobile Jack For Moving Wild Walls": 414
  "Photography For Television": 229
  "Transition Lens For Television Cameras": 266
14 American Standards For Motion Pictures Approved in 1947: 86
G
Gately, Fred—
  "The New 'Spectra' Measures Color Temperature": 266
Gilks, Alfred, ASC—
  "Lighting Home Movie Interiors": 382
Glamourizing Nuts And Bolts: 420
Goodman, Ezra—
  "Motion Picture Photographer to Director": 84
Gordon, James ASC—
  "Contact Printer For Special Effects": 375
Grand Opera In 16MM.: 274
H
Higgins, Alfred—
  "Glamourizing Nuts And Bolts": 420
Hollywood Bulletin Board: 224; 260; 296; 332; 368; 404
Howe, Melba—
  "There's Gold In 16mm., Too!": 342
Hunter, E. A.—
  "Speed Boom": 234
I
Insurance Company Produces Own 16mm. Films: 241
J
Jackman, Fred, ASC—
  "Cine Magic": 310
  "Matte Box Tricks": 348
"Jigsaw" Filmed Without Sound or Sets: 412
'Johnny Belinda': 338
K
Kaleidoscopic Filters: 301
Keane, Norman—
  "Cinecolor Moves Ahead": 373
  "'Jigsaw' Filmed Without Sound or Sets" 412
Karl Freund Introduces The Contract Lineup System: 413
Keeping Up With Photography: 226; 262; 298
Kodak Sets Up New Laboratory To Study Films For Television: 162
L
'Lady From Shanghai'—Field Day For the Camera: 200
Larson, James—
  "Magnetic Cueing": 231
Latensification: 409
Lawton, Ralph—
  "Amateurs Make Movies the Hollywood Way": 276
  "Karl Freund Introduces The Contact Lineup System": 413
  "Making Movies For Money": 237
  "Two Aids To Better Photography": 340
Layos, Larry E.—
  "Color Dupes Require Careful Filming": 381
Lenses: 136; 154; 266: 306; 338; 347; 384
Lens Turret: 360
Lighting: 52; 85; 88; 238; 309; 337; 347; 377; 383
Lighting Home Movie Interiors: 382
Lighting Players On the Set: 377
Lighting Small Sets: 309
Lightman, Herb A.—
  "'Captain From Castile'—Safari South of the Border": 80
  "'Double Life'—The Camera Goes Backstage": 116
"Exponent of the Moving Camera": 376
  "'Forever Amber'—Tapestry In Technicolor": 8
  "Johnny Belinda": 338
  "'Lady From Shanghai'—Field Day For the Camera": 200
  "Low Key And Lively Action": 411
  "Music For Movies": 270
  "'Naked City'—Tribute In Celluloid:" 152
"'Sleep My Love'—Cinematic Psycho-Thriller": 46
  "Story of Filming 'Berlin Express' ": 232
Loring, Charles—
  "Americans At Home—Documentary Series In Color": 94
  "Appreciating the Motion Picture": 163
  "Basing Exposure On Incident Lighting": 238
  "Camera's Point Of View, The": 273
  "Cinema Workshop"—
  No. 19—"Presenting Your Films": 16
  No. 20—"Distributing Your Films": 58
  "Lighting Players On the Set": 377
  "Lighting Small Sets": 309
  "Set Lighting For 16mm. Business Films": 347
  "Special Effects Lighting For Commercial Films": 418
M
Magnetic Cueing: 231
Making Movies For Money: 237
Mansell, Rick—
  "Color—What It Is—How To Use It": 198
Matte Box Tricks: 348
Matthews, Glenn E.—
  "Photographic Highlights Of 1947": 43
Meters: 257; 360
Miller, Virgil, ASC—
  "A Seven Reeler In Seven Days—It Can Be Done": 115
Milner, Victor, ASC—
  "Filter Screen Recommended For Interior-Exterior Shots": 7
Membership Roll of American Society of Cinematographers: 196; 422
Mobile Jack For Moving Wild Walls: 414
Mobile Camera Lab: 410
Mole, Peter, ASC—
  "Some Considerations Toward Set Lighting Economics": 52
Motion Picture Art Direction For Exterior Productions: 48
Motion Picture Photographer To Director: 84
Moyse, Hollis W., ASC—
  "Latensification": 409
Music For Movies: 270
My First Fifty Years In Motion Pictures: 124
N
"Naked City, The"—Tribute In Celluloid: 152
New Light Source For Motion Picture and Television Studio Lighting, A: 88

New "Spectra" Measures Color Temperature, The: 267
News Services Launching 16mm. Television Newsreels: 53
Nicholson, Elwood—"Grand Opera In 16mm.": 274

O

Organizing An Amateur Movie Club: 212

P

Photography For Television: 229
Photographic Highlight Of 1947: 43
"Pigs And Progress": 378
Planer, Frank, ASC—
  "Dancing Tripod For Following Close-Ups": 151
Prideaux, D. W.—
  "New Light Source For Motion Picture and Television Studio Lighting, A": 88
Printers: 375
Progress On 8mm. Synchronized Sound: 135
Projectors: 63

R

"Rope" Sets a Precedent: 230
Roster of American Society of Cinematographers—Dec., 1948: 422
Rowan, Arthur—
  "Color Is His Forte": 343
  "Insurance Company Produces Own 16mm. Films": 241
  "Seven New Lenses For 16mm. Cameras": 384
Ryder, Loren, ASC—
  "Theatre Television": 12

S

Set Lighting For 16mm. Business Films: 347
Seven New Lenses For 16mm. Cameras: 384
Seven Reeler In Seven Days, A—It Can Be Done!: 115
Shafitz, Leonard J.—
  "Pigs And Progress": 378
Sheridan, Bart—
  "Three And a Half Minute Take": 304
16mm.: 53; 237; 238; 240; 241; 273; 274; 276; 309; 342; 347
16mm. Film Recorder: 252
"Sleep My Love"—Cinematic Psycho-Thriller: 46
Smith, Hermas I.—
  "Television Camera Operation": 302
Society Of Motion Picture Engineers Convention On West Coast: 50; 165; 202
Some Considerations Toward Set Lighting Economics: 52
Sound: 135
Special Effects: 312
Special Effects Lighting For Commercial Films: 418
Speed Boom: 234
Speed Cameraman: 341
Splicers: 252
Story Of Filming "Act Of Violence," The: 268
Story Of Filming "Berlin Express," The: 232
Stout, Archie, ASC—
  "Dramatic Pictorialism With Infrared Film": 265
Surtees, Robert, ASC—
  "Color Is Different": 10

T

Tannura, Philip, ASC—
  " 'Babe Ruth Story'—Baseball Production On a Stage": 191
  "Dimmer Banks and Modern Set Lighting": 337
Tape Recorder: 324
Television: 12; 53; 88; 120; 162; 172; 192; 194; 229; 266; 302
Television And the Motion Picture Industry: 192
Television Broadcasts—A new Field For Amateur Movie Makers: 172
Television Camera Operation: 302
Television Field Open For Cinematographers: 120
Theatre Television: 12
There's Gold In 16mm. Too!: 342
Three And a Half Minute Take: 304
3,000 Frames Per Second!: 269
Titling: 253
Tow, Esther—
  "Television Field Opens For Cinematographers": 120
Transition Lens For Television Cameras: 266
Tricks: 310; 348
"T" Stops: 306
Trucolor Process, The: 79
Twenty-five Years Ago With A.S.C. Members: 33; 61; 105; 141; 159; 284; 320; 352; 426
Two Aids To Better Photography: 340

U

U. S. Navy Develops Super-Speed Cameras: 207

V

Vaughan, Al—
  "Art Direction For 'Joan Of Arc' ": 160

W

Waldeyer, Ted—
  "Cartoonist's Glossary of Cinematography": 122; 158
Watts, W. W.—
  "Television And The Motion Picture Industry": 192
What's New In Equipment, Accessories, Service, Etc.: 252; 234; 360; 431

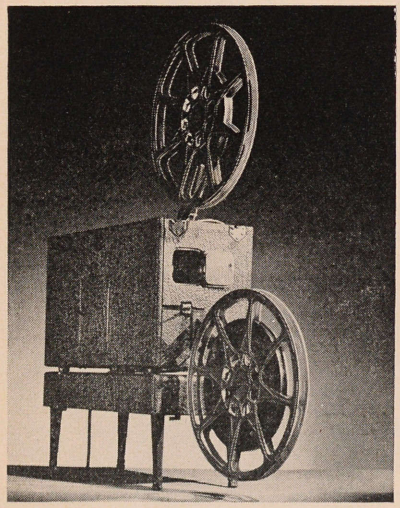
X-Y-Z

Yates, Virginia—
  " 'Rope' Sets a Precedent": 230
Zipser, Sidney—
  "Filming The Story Of The 'Giant Eye' ": 312

WHAT'S NEW

(Continued from Page 431)

posure," is being offered free to readers of The American Cinematographer by the American Bolex Company, manufacturers and distributors of the Norwood Director exposure meter. Make your request to the company at 521 5th Ave., New York City 17.



Sound Kodascope

Eastman Kodak Company announces that the Sound Kodascope FB-40 is again in production after being off the market several years. Projector operates from within its own carrying case. Upper section of case provides self-contained projection stand supported on four sturdy, rubber-tipped feet, which can be placed on any table. Amplifier is 40 watt capacity, has 12 inch speaker, and reel capacity of projector is 1600 feet. Price with 2" f/1.6 lens and twin speaker unit is $855.00.

Cinematographic Annual

A limited number of copies of the first edition of the A.S.C's "Cinemtographers Annual" is available for students of cinematography, movie amateurs, professionals and others who are interested in completing their shelf of books on the art and science of cinematography. Rated a rare collector's item, book includes technical articles on all phases of cinematography and studio practice, written by top studio cinematographers, much of which is in use in Hollywood studios today. The book is printed on quality paper and bound in materials that would be prohibitive were the book printed today. Price is $3.50 per copy, postpaid, from Ameircan Society of Cinematographers, 1782 N. Orange Dr., Hollywood.

MOBILE JACK

(Continued from Page 430)

one at the bottom. These hooks fit under battens on the flats, and two protruding shoulders on the framework of the jack rest against the outside of the lower batten taking the strain and also insuring that when the flat is released it is still vertical.

The lifting itself is done by means of counterweight leverage. Each jack can lift a weight of 750 pounds. The maximum load is fixed by the counterweight, which is controlled by an operating handle, and if overloaded, no lift will take place. A second, and if necessary, a third Spelleroller can be attached to a flat or wall in the same manner. Regardless how many are used, the counterweights automatically adjust themselves so that all jacks are therefore taking the same strain.

The counterweights also insure that if two or more jacks are in use, they automatically overcome any descrepancy in the level of the floor or road surfaces when the flats are being transported from one place to another.

The Spelleroller is on four wheels, actually large swivel casters. The two at the front are well spaced apart, the two at the rear very close to one another, and the whole thing can be pushed about very easily. The jack has a set lift of 1½ inches and a maximum of 5 inches, controlled by a loose adjustable pin which sets either of the two lift ranges.

(Continued on next page.)

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MOBILE JACK

(Continued from Page 433)

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Cameramen especially have lauded the new device for its ability to speed up changes in camera setups and thus enable them to keep to their shooting schedules with considerable ease, if not to actually gain time. Some even suggest that the Hitchcock type of "continuous take" now becomes possible on almost any set by using the Spelleroller to quickly remove wild walls and re-set them in place.

The Spelleroller has been patented in Great Britain and a patent applied for in the United States. It is being manufactured for the British Ealing Studios by a local construction company and the approximate cost of each jack is reported at $250.00 ★ ★ ★

CURRENT ASSIGNMENTS

(Continued from Page 406)

Universal-International

- MAURY GERTSMAN, "The Amboy Dukes," with Peter Fernandez, Barbara Whiting, et al. Maxwell Shane, director.
- WILLIAM DANIELS, "The Life Of Riley," (Brecher Prods.) with William Bendix and Rosemary DeCamp. Irving Brecher, director.
- IRVING GLASSBERG, "Calamity Jane and Sam Bass," (Technicolor) with Yvonne DeCarlo and Howard Duff. George Sherman, producer.
- MAURY GERTSMAN, "Ma And Pa Kettle," with Marjorie Main and Percy Kilbride. Charles Lamont, director.

Warner Brothers

- ELWOOD BREDELL, "Happy Times," (Technicolor) with Danny Kaye and Barbara Bates. Henry Koster, director.
- KARL FREUND, "Montana," (Technicolor) with Errol Flynn and Alexis Smith. Ray Enright, director.
- TED MCCORD, "Flamingo Road," with Joan Crawford and Zachary Scott. Michael Curtiz, director.
- JACK CARDIFF, "Under Capricorn," (Shooting in London) (Technicolor) with Ingrid Bergman and Joseph Cotton. Alfred Hitchcock, director.
- SID HICKOX, "Colorado Territory," with Joel McCrea and Virginia Mayo. Raoul Walsh, director.
- CARL GUTHRIE, "Deadlock," (Subsequently retitled "The Side Of The Law," with Viveca Lindfors, Kent Smith and Janis Paige. Richard Bare, director.
- BOB BURKS and WILFRID CLINE, "Task Force," with Gary Cooper, Wayne Morris and Julie Brennan. Delmar Daves, director.

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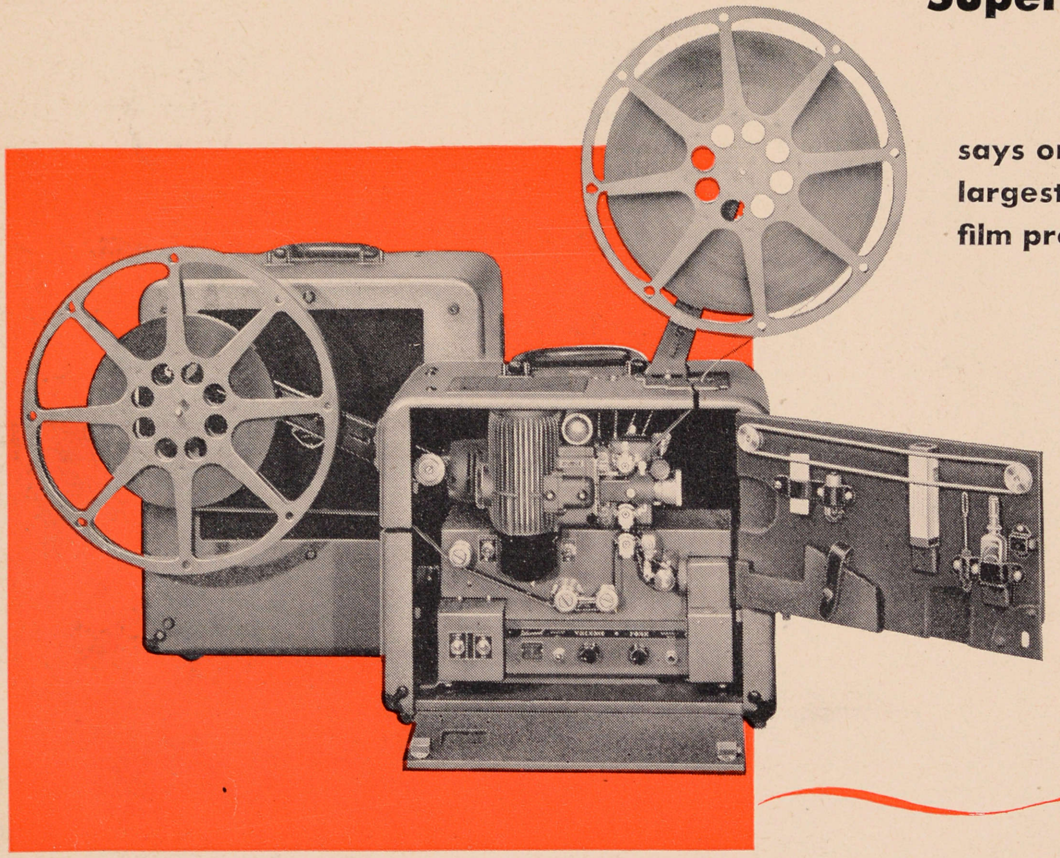
says one of largest film producers*



A MAJOR Hollywood film producer needed a number of 16mm sound film projectors. So a corps of technicians was assigned to testing five makes. The result? "*B&H Filmosounds are superior optically, electronically, and mechanically,*" the Chief Projectionist reported. Here are some of the findings he cited in support of that conclusion:

1. **Finest Pictures.** The B&H shutter results in a great deal less flicker. Lens is very sharp and of high quality. Mechanism appears to be precision-built.
2. **Superb Sound Quality.** Minimum machine noise, splendid functioning of exciter supply, latest amplifier design. Professional-type film gate, impedance drum, and associated mechanism eliminate speed variation and flutter.
3. **Easy to Use.** Controls are ideally located. Rewind is perfect.
4. **Easy to Service.** Amplifier, for example, can be removed and replaced by anyone in less than five minutes.

In choosing a 16mm sound film projector for your personal use, you probably won't have the time or inclination to make thorough comparative tests. But you *can* guarantee your satisfaction by selecting the projector that wins where such revealing tests *are* made . . . the Bell & Howell Filmosound. *There's a Filmosound model to meet every need.*

Bell & Howell Company, 7148 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

*Name on request.

Precision-Made by

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